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... Talk about music

FIFTY PROFESSIONAL NEW ORLEANS MUSICIANS faced with the prospect of unemployment this past summer as the regular pop concerts had been discontinued, got together and, with the consent of the musicians' union, agreed to play without salary guarantee eight weekly concerts beginning late in July. Furthermore, the players managed to raise \$15,000 for basic operating expenses. Concerts were held in the Municipal Auditorium which although not as colorful a setting as the outdoor defunct "Pops" had, was air-conditioned and bug-free. Early reports on the concert series indicate they have been quite successful, and if such is the case, might well furnish a pattern for other cities to follow.

A NATION-WIDE SERIES OF MUSIC FESTIVALS is planned for next year to honor composer Ernest Bloch on his seventy-fifth birthday. The Ernest Bloch Society announces that Professor Albert Einstein is serving as honorary national chairman and Olin Downes as co-chairman. Interested music groups may obtain detailed information about the projected plans from the Society's headquarters at 72 East Eleventh Street, Chicago.

BOOSEY AND HAWKES, well known music publishing firm, had their Long Island plant swept by fire recently. Much of their stock was destroyed or damaged, and records lost. We would suggest that any readers who recently placed an order with this firm reconfirm the order to make certain the company still has the request on file. Opera and orchestral rental scores were not damaged by the fire.

MID-WEST NATIONAL BAND CLINIC dates have been announced for December 15-18 at the Sherman Hotel in Chicago. Information concerning the program and reservations may be had by writing Lee W. Petersen, Executive Secretary of the Clinic, at 4 East Eleventh Street, Peru, Illinois.

THE ROCKEFELLER FOUNDATION has awarded a grant to the American Symphony Orchestra League, according to League President Alan Watrous. The Foundation will provide up to \$83,150 for workshops for conductors, workshops for music critics, and studies of the organization and support of the arts in American communities, under the direction of Mrs. Helen M. Thompson, executive secretary of the League. The fund is available during the period ending August 31, 1957, but is contingent upon Mrs. Thompson's remaining in active direction of the program. The grant is intended to strengthen and expand the League's special projects and research over the stated period rather than take the place of financing its regular activities and general operation costs.

COMPOSERS OF EIGHT NATIONS will have their music played at the Donaueschingen Music Festival on October 16 and 17, according to a release from the Ger-

man Tourist Information Office. There will be two orchestra concerts, a matinee, a program of new religious music in the town church of this German community. The United States musicians whose works will be performed include Igor Stravinski, John Cage, and David Tudor. The most outstanding musical experiment is expected to be "Music for New-Style Pianos," to be played for the first time in Germany by Cage and Tudor.

NEW YORK RADIO STATION WQXR, long the stronghold of the ultra conservative classical music lover has announced that beginning this fall some "jazz" programs will be broadcast by the station. We doubt that this will alienate many of WQXR's listeners since the program, entitled "The World of Jazz," will only be heard for a half an hour each week. John S. Wilson, jazz critic of *The New York Times* and *High Fidelity Magazine*, with George Simon, editor of *Metronome*, will be in charge of the programs. According to WQXR, "The series will make no effort to define jazz in so many words. In the course of the programs, it is hoped that jazz will begin to describe itself in terms that are meaningful to the listener interested in all forms of good music." Careful now, listeners might all get hep to this cool music.

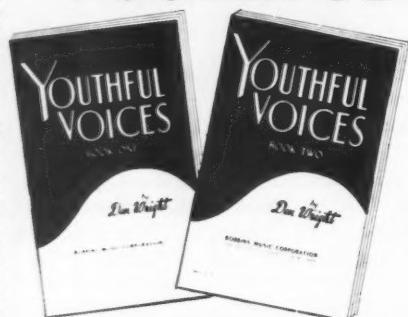
PRIZE-WINNER OF THE PHI MU ALPHA SINFONIA composition contest this year is Robert Crane of the University of Wisconsin School of Music. His winning composition "Sonatina 1952," was performed in recording by UW Professor Gunnar Johansen at the fraternity's national convention in Cincinnati in July. Johansen presented the work in a first performance last spring when it was broadcast over the Wisconsin State Radio Network. This is Dr. Crane's second award for composition recently. He placed second in a symphonic contest sponsored by the Wisconsin Federation of Music Clubs and the Waukesha Symphony Orchestra.

NEWLY ELECTED PRESIDENT of the National Association of Music Merchants is Earl Campbell of Washington, D. C. He has announced that one major objective of his administration will be to try to have the excise tax on music instruments removed. Campbell succeeds Russell B. Wells of Denver, who becomes Chairman of the Board of Directors. Other officers include Paul E. Murphy of Boston, vice president; H. T. Bennett of Santa Barbara, California, secretary; Ben F. Duvall of Chicago, treasurer.

CALENDAR DATE FOR HI-FI FANS IN NEW ENGLAND is the First Annual New England High Fidelity Music Show to be held in Boston, October 22-24 at the Hotel Touraine. The show will be open to the public at no charge and will feature hi-fi equipment and demonstrations.

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New Faces
in new places

Virgil Thomson, long-time music critic for the *New York Herald Tribune*, has resigned his post in order to devote more time to composition. Paul Henry Lang, professor of music at Columbia University, will cover the major concert and opera performances for the paper and will also contribute articles to the Sunday music page. Professor Lang will retain his position at Columbia. . . . Cellist Gabor Rejto heads the string department of the University of Southern California's School of Music, according to an announcement by President Fred D. Fagg, Jr. Rejto has been head of the cello and chamber music departments at the Eastman School of Music in Rochester, New York, since 1949. . . .

New head of the piano department at Iowa State Teachers College, Cedar Falls, Iowa, is Robert Hord of California. . . . Maurice Weed, Eastman School of Music Ph.D., heads the music department of Northern Illinois State Teachers College at DeKalb. . . . The Chicago Symphony Orchestra loses Florian Mueller, who goes to the University of Michigan at Ann Arbor as professor of wood-winds and oboe. . . . Frances Greer, formerly of the Metropolitan Opera Company, joins the voice faculty at the University of Michigan too. . . . The University of Denver Lamont School of Music has added Earl Schuman to the staff as instructor in strings and John Moseley as instructor in organ. Schuman formerly taught orchestra and string music at the Pueblo Public Schools, and Moseley was organist and choir-master at Ascension Episcopal Church in Pueblo and instructor in organ at Pueblo Junior College. William Black also joins the Lamont faculty as a teacher of voice.

Dr. F. Karl Grossman, professor of music at Western Reserve University, Cleveland, has been named chairman of the WRU Division of Music for the current academic year, succeeding Dr. John Reymes King, on leave for study abroad. Al G. Wright, former director of music at Miami, Florida, Senior High School, and

well-known band director, has been appointed director of the Purdue University bands, succeeding Professor Paul Spotts Emerick, who retired last June after heading the Purdue bands for forty-seven years.

. . . Ruth Orr, graduate of the University of Michigan, Ann Arbor, joins the voice faculty at Lawrence College, Appleton, Wisconsin. . . New vocal staff member at Eastern Kentucky State College, Richmond, is Constance Conklin, graduate of the Eastman School of Music.

Boston University's School of Fine and Applied Arts, division of music, has added Joseph Fuchs, visiting professor of violin this year. Jules Wolfers, associate professor in the music division since 1940, has been appointed assistant to Dean Robert A. Choate, head of the University's recently established School of Fine and Applied Arts.

Dr. Irving Cheyette is on leave of absence from Syracuse (New York) University and is now on a Fulbright Lectureship grant in Music Education at Japan's Tokyo University of Arts. Parker LaBach is taking over Dr. Cheyette's classes in music education at Syracuse. . . . John Ferrell, formerly at the University of Redlands, Redlands, California, joins the music staff at the State University of Iowa. . . . Moving west from Wichita where he was on the faculty of Friends University, Benny Kemp joins the piano faculty at San Diego (California) State College.

Northwestern University loses Dr. Robert Larson, now head of the music department at Morningside College, Sioux City, Iowa. . . Sue Green of the Metz Quartet is teaching strings at Wells College, Aurora, New York. New woodwinds teacher at the University of Montana, Missoula, is Charles Osborne, graduate of Michigan State College, East Lansing. . . Dr. Joseph Burns, Harvard graduate, is now teaching organ and musicology at Iowa State Teachers College, Cedar Falls, and Henry Harris, former head of the piano department at Iowa State moves to Michigan State College in East Lansing.

Former LaSalle Quartet member Paul V. Anderson is teaching cello and directing the college orchestra at California's San Diego State College. . . Warren Woolridge of Indiana University, Bloomington, is

(Continued on page 79)

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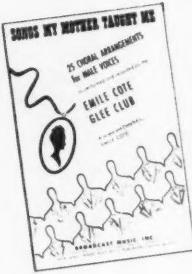
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The Adventures of JOHANN, the Music Supervisor

VIRGINIA HARTER

I'D like you to meet Mr. Johann IVan Nutley. He's a gentleman, a scholar, a music supervisor, and a squirrel. All his friends call him Johann, or perhaps on occasion, Mr. Johann, and since we are to be numbered among his closest associates, sharing not only his adventures but also his thoughts and feelings about his adventures, we might as well proceed from the start on the intimate basis of Johann.

Johann, in case you hadn't noticed, is a very fine looking educator. His coat is glossy, his tail is bushy with a light streak in it, his ears are small, perky, and well-placed against his head, and his fine, silky whiskers are so long that they require at least a four-inch push through the grass to wipe them clean. Furthermore, he does not possess that annoying habit of gritting his teeth, so common among ordinary squirrels. His dress is rather on the conservative side, although now and then he will amaze and delight his colleagues and small students with a flashy vest or an extremely colorful bow tie. These gay sartorial sorties, however, are usually limited to the post-Christmas season.

When you come to know Johann better, you will find that there are two very distinct physical barometers that register his emotions—his eyes

Dr. Harter, prominent New Jersey music educator, is well known to Music JOURNAL readers for her "fictionalized" accounts of happenings in the public school music field.

and his tail. If the situation is vital and he is interested in whatever he is doing, his small eyes flash with dark intensity and his tail curls tightly over his back. If, however, he is bored and uninterested, his eyelids droop and his tail drags languidly behind him. I've often seen him look just this way when a faculty meeting was long and loquacious, but when he is in the classroom working with young animals his tail usually remains tightly curled unless it is one of those damp, rainy days when his students tend to sing off key.

A New Job

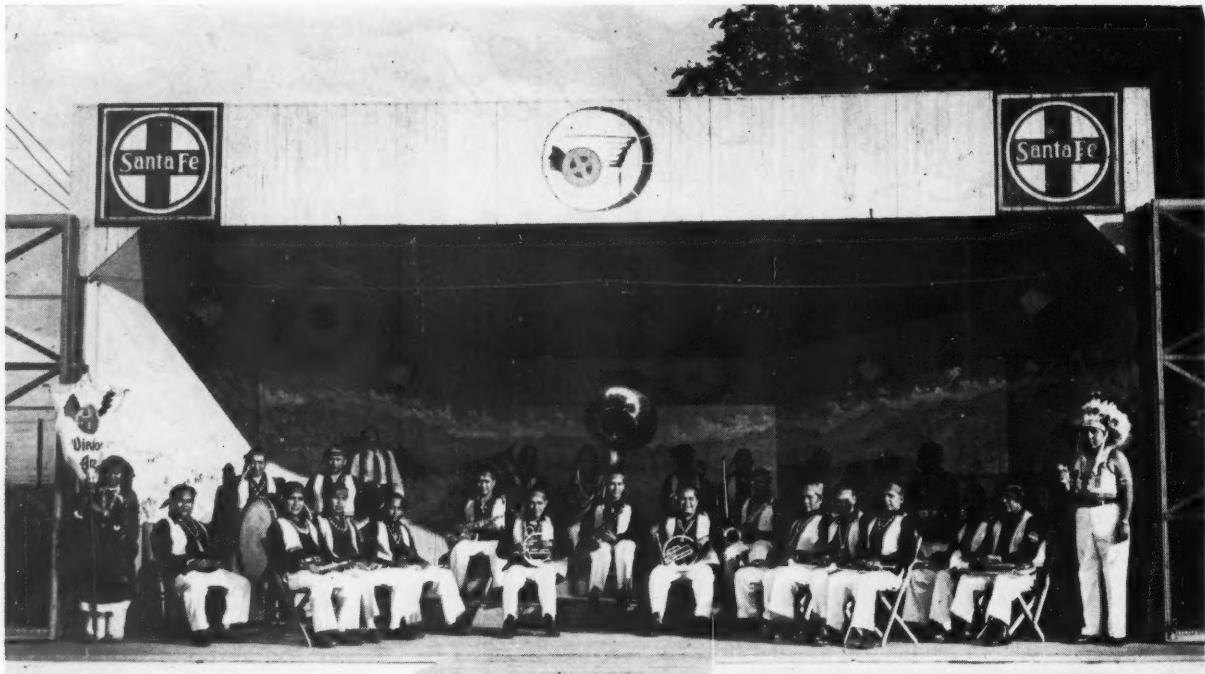
This September was a very special time for Johann. He had a new job. He was going to be music supervisor in the town of Merryville. His decision to change jobs had not been an easy one to make. In the small grade school where he had taught music for the past ten years he was known and loved by pupils and teachers alike, his salary was fair—at least he was able to store away a few choicer nuts for the bleak months—and his teaching methods were approved by the administration. Why should he uproot himself? Ah, but this is precisely the kind of thinking that leads to professional inertia. Johann had read in several books on Education that it is wiser for a teacher to move several times during the early part of his career if maximum professional growth is to be attained. Of

course this requires courage, but if Johann had anything he had courage. And so this September found him facing a new challenge amidst a host of strangers instead of returning to his old friends and his familiar situation.

Merryville was a delightful and beautiful little town. There were quiet, tree-lined streets and cozy, well-kept homes nestled among tidy lawns and gay flower beds. In the center of the town there was a little park with stores arranged in a square around it. Johann loved to walk around the square, look in the windows, and pretend he didn't hear when a little rabbit or a fluffy duckling shyly poked her mother and informed her in a hushed and rather awed voice, "That's our new music supervisor."

The population of Merryville was heterogeneous and numbered about twenty thousand divided as follows: one thousand birds, one thousand assorted small animals, and eighteen thousand rabbits. The latter had very definitely affected the school system's building program. Merryville had experienced the same rapidly increasing school population that was evident all over the country—and these rabbits further complicated the problem. However, the building program was one jump ahead of the situation. The Beavers' Construction Company had been called in, and after long consultation with the superintendent, they

(Continued on page 53)



Santa Fe's All Indian Band, famous throughout the country, takes a breather on the bandstand at Winslow, Ariz., their home base.
(Santa Fe Railway photo)

The Band Wears Moccasins

BERYL FRIEDEL

WITH the magic of love—in this case the love of human beings for music—a bass drum, a dented tuba, an old cornet, and a broken yardstick have been transformed into a unique thirty-piece band which is both an emissary of goodwill and a symbol of how congenial employer-employee relations can be.

It's now called Winslow, Arizona's "Famous Santa Fe Indian Band." A deserved name, because this unusual aggregation of music-makers whose members are all Indian employees of the railroad, is famous now. But when Indians Harold Youkti and John Outie of the Hopi tribe, and Henry Whitmore, a Laguna, directed by "pale-face" Charles Erickson, put on an impromptu jam session with the

instruments mentioned above, they didn't even know they were starting a band. That was in 1923, at a railroad employees' picnic, and it was all part of the fun.

It gave the late Jim Kiely, then general foreman of the Winslow Santa Fe roundhouse, an idea. Everybody loved the music. Why not give all the employees a chance to play; get the company to help them as much as possible, but make it an employee project. If they loved music as much as their appreciation of the jam session indicated, they'd make something of the chance. And it certainly would be a boon to employer-employee relations.

He urged the quartet to start a permanent unit and helped to interest other officers of the Santa Fe

Railway, who in turn arranged financial aid to develop and maintain a band.

The company gave them space in a hall near the shops for their rehearsals and all employees interested in music were invited to join the group. During this formative stage, those who were interested but had no musical training were given free instruction.

Today, all members of the band are trained musicians and many of their sons have been studying music from childhood with the hope that when they're old enough to work for the railway, they'll also be able to play in the band.

Band members, who are all machinists, car men, welders, car inspectors and employees in other capacities for the railway, now rep-

resent eight different Indian tribes—Laguna, Hopi, Navajo, Isleta, San Domingo, Jemez, Zuni and Cheyenne—and their ages range from sixteen to fifty-three years.

An official uniform, the native Indian costume, has replaced work clothes and makes the band look as colorful and interesting as its music sounds. The costume consists of a bright-colored velvet shirt, white trousers, moccasins, colored scarf headbands, Indian jewelry (silver concho belts, turquoise and squash-blossom bead necklaces) and a white vest with the band's Santa Fe-Indian Insignia on the back.

From the beginning, the Indians' love for music and their skill made the band popular. The Santa Fe Employees' Band was soon providing regular concerts for home town residents and traveling to various county fairs, conventions and festivals in many states.

Wartime cut down the band's activities because members of the group held vital jobs with the railway and twelve of the younger performers were in the armed forces. All but one of those twelve returned and the band rapidly resumed its pre-war tempo with many new ideas.

One 1947 innovation which is extremely popular is an Indian Dance team with a singer and drummer. Presenting a Kiowa war dance and a hoop dance, the team drew statewide attention and has made ap-



First Prize awarded to the director of Winslow's Famous Santa Fe Indian Band by H. R. McHood, president of the Chamber of Commerce, after competing with 33 other Arizona bands in the mammoth Phoenix Rodeo parade. Charles Erickson, sponsor of the colorful All-Indian organization looks on with a great deal of pride.

pearances at Tempe and Flagstaff college football games in addition to its regular engagements.

When the entire organization was sent to Chicago for the Railroad Centennial, Winslow's "Famous Santa Fe Indian Band," playing two concerts and three parades on Win-

slow Day in addition to other appearances, was the only event during that week of many events, which was televised.

For Winslow concerts, the band operates from its own band shell, built for it by the Santa Fe Com
(Continued on page 75)

The Famous Santa Fe Indian Band's Dance Team following the Band in the 44 band parade in Phoenix which preceded the "Salad Bowl" football game on New Year's Day. The dancers, in Kiowa War Dance and Jemez Hoop Dance regalia are Anthony, Gilbert and Leonard Purley and Wilfred Toya. The Dance Team boys perform when the band is not playing.



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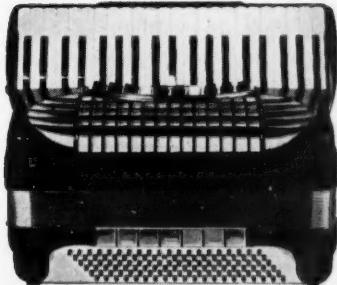
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Candid camera shot of Arcari rehearsing with Philadelphia Orchestra for concerts given on January 11th and 12th.

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A Challenge To The Piano Teacher



FAY TEMPLETON FRISCH

OH, Jerry, not that finger! You must play it this way with *these* fingers." Suddenly the little six-year-old who has been having a delightful time playing little tunes on the piano is confronted with an unhappy and frustrating block to his music making.

Does that situation sound familiar to you? It happens time and time again, and then teachers and parents wonder why a child loses interest in piano study. A happy learning situation for a child has been broken up or completely destroyed by the teacher's insistence on his learning a certain thing at a specific time without thinking through the question, Does the child have to know this right now or will there be a better time to present it to him?

It is necessary to keep a long-range goal constantly in mind while teaching. Music is a natural activity for small children, and we want them to learn to love it and to find out how to do something with it. Children must, then, have many and varied experiences with music, such as singing, physical response in rhythmic activities, and playing with rhythmic and melodic instruments. Encounters with music must be happy ones related to the experiences of the individual.

Fay Templeton Frisch is an outstanding class piano teacher and author of a series of piano books.

One of the advantages of having taught piano classes in the public schools for twenty years has been the opportunity for constant research in methods of teaching. A great weakness in piano teaching has been the lack of applied psychology and good teaching practices. Piano playing is a skill subject, and the techniques used in teaching other skill subjects can be used with excellent results.

The heavy emphasis many teachers place upon technique is a result of their early training to be concert performers. Some did not achieve concert status, others did; but for some reason, sooner or later many of them started teaching. Since technique was emphasized in their training, they have followed the same pattern, without evaluation or analysis, as a method of teaching today's children. Some teachers will never change their philosophy of piano teaching. They are not happy unless they are training all pupils to be piano virtuosi. Their teaching is dominated by the thought of technique. Now I do not wish to imply that it is not a good idea to teach technique, but let us approach it from a different point of view.

Early piano study must lay a good foundation upon which can be built future specialization if the pupil wishes it and if his potentialities warrant specialization. As interest grows, there will also come the desire

to make keyboard music sound better and this desire will lead to the motivation to acquire the means or the technique.

The technique of piano playing is a highly developed skill, and we know that skills are best learned under favorable conditions. Therefore, we may think it wise to ignore early piano playing errors in order to create a more favorable atmosphere for learning.

Pleasurable experiences are lasting and conducive to learning. It has been said that the school of infancy and childhood is play, without whose tutelage formal education could accomplish little. Work and play are most productive and beneficial as they near each other. Play which creates something worth-while is the most satisfying. Work which produces something worth-while is gratifying, less fatiguing, and wholesome. We would do well to keep this in mind when teaching young children.

It has been found that isolated drill on technical exercises can be harmful rather than helpful. The skill in playing a certain phrase is not most efficiently learned through repetition. Pianistic skills are most efficiently learned through re-creation. There is a difference. We have repetition when the pupil merely plays a phrase five times in succession. We have re-creation when he

(Continued on page 67)

Musical Wanderings In Asia

CHARLES E. GRIFFITH

IT has been my unusual pleasure to have commuted to the Orient for thirty years and to have gone around the world in 1951 and 1953-54. Many times during these visits to the Near East, Middle East, and Far East, my thoughts have naturally turned to music—the part it plays in the life of the Asian peoples, and how Eastern and Western cultures may learn about each other through music. I should like to take a look, with you, at some of the contributions and contributors from Asia.

Not long ago three professional groups of musicians and dancers came to America from India, Indonesia, and Japan. Uday Shankar and his troupe for many years have presented a fascinating panorama of the choreographic and musical arts of India. The percussion and wind instruments were employed primarily for accompaniment and background for the dancers. The player who sat cross-legged within a semi-circle of tuned drums was the most effective solo performer. Intricate rhythmic patterns, superbly executed, provided the principal musical interest. Melody as we understand it was not present. Moreover, in all the concert pieces there was no sense of what we call harmony. The scales used did not lend themselves to our concept of harmony. Whenever an episodic melody line occurred, it was ornamented with elaborate figurations played on

drums, gongs, and marimba-like instruments. The effect was bewildering polytonality and atonality and an exotic tone quality such as we would not expect from western artists. This is one of the baffling contradictions between the music of the East and that of the West. The art of dancing, pantomime, costuming, and stagecraft is so unified and beautiful that it would seem to have to evoke correspondingly sinuous melodic beauty, even if bizarre to our taste.

When I asked Indian musicians

A dance drama at the National Academy, Bangkok, Thailand.



and scholars in Delhi about Shankar's performance, I was assured that the production was put together from various classic and folk dance dramas to appeal to Western taste. It certainly had done that, as attested by crowded houses in America, Europe, and the principal cities of India. But the Indian purists were certainly not happy. When I asked in Delhi to hear some of the ancient stringed instruments, remembering specimens in museums and detailed descriptions in countless histories of music, I ran into the kind of research study which would require more free time than a business trip permits.

The Balinese dancers and musicians created a furor in New York and elsewhere. A hasty look at your atlas will show you that the Island of Bali lies east of Java and several thousand miles east of India. Yet the culture of Bali, in the midst of Mohammedan Indonesia, is primarily Hindu. The Balinese today dramatize the ancient Indian folklore stories which have been handed down from prehistoric times. The Balinese bronze gongs are larger than the stage drums in India. There are wooden and metal game-long (xylophones), and semicircles of tuned bronze gongs in the Balinese orchestra.

The Kabuki Players from Tokyo also offered to American audiences a synthesis of the Kabuki dramatic art of Japan. Individual Kabuki plays, like "Kan-jin-jo," are a long evening's entertainment. Episodes

Charles E. Griffith is a well-known music publisher who recently returned from a trip to Asia.

from several such plays were specially arranged in a sequence to achieve a variety more appealing to Western taste. The artist who played the small hand drum (*tsuzumi*) shaped something like an hourglass, had spent his life in its study in his native city of Kyoto. Drumheads for the *tsuzumi* are made from the hide of an unborn colt. Such skin is very responsive, but fragile in our overheated theaters and dry climate by comparison with Japan's, whether in summer or winter.

The foregoing three types of performances introduced corresponding aspects of Asian music to Americans. What are the really basic elements of oriental music which one can hear and observe in the countries themselves and not in specially contrived entertainments?

The Islamic world begins in North Africa, crosses the Near East and Turkey, Iran, East and West Pakistan, and leap-frogs to Malaya and Indonesia. Its culture is co-extensive with this vast area. The culture of India today is an extension of immemorial Hindu customs, arts, and architecture. Because of the ancient migrations of Indians eastward, Hindu art and music influenced the life in what is now Burma, Thailand, Cambodia, and Central Java in Indonesia. From India also sprang the attempted reforms in Brahmanism, known as Buddhism, which extended from India into Burma, Thailand, China, and Japan. In China and unhappy Tonkin, Annam, and Vietnam, we find today both Buddhist and Confucianist cultural influences. How do these diverse religious ideas out of which grew the corresponding cultures affect the music of these areas?

We are told by authorities who ought to know that the art of Asia is representational of an idea, not of things and human beings. If we translate this contemplative religious quality into contemporary terms, Oriental art is bound to be abstractionist. We know that Western painting has been influenced by this characteristic. Does the lack of pervading religious implications in our culture give rise to the Oriental criticism that the civilization of the United States is materialistic? If this criticism is correct (and it is one eagerly seized upon by opportunist



A ballet production of "Midsummer Night's Dream" in Manila, with the Manila Symphony Orchestra.

Commies), then our music also is generally materialistic and representational of people and things. Conversely, is Oriental music as part of Asian culture expressive of an idea? Is this characterization the clue to our failure to understand and appreciate Oriental music? Do we fail to detect its inner significance?

A folk song from Egypt—and typical of Saudi Arabia, Lebanon, Syria, Iraq, and Iran (all desert countries)—“O My Countrymen, Show Me the Way to Quench My

"Thirst," conveys no particular non-materialistic meaning, but its tonality certainly differs from Western taste. (See music below.)

Halim El-Dabb, who has been lecturing in the United States on Arabic music, notes that one sings a pitch halfway between B-flat and B-natural, and between E-flat and E-natural. Obviously, a scale which includes quarter-tones does not correspond with the Western world diatonic scale. Both the voice and

A typical Egyptian and Middle Eastern folk song using quarter-tones.

Aatshān ya Šāabāya

Halim El-Dabb

Egyptian Folklore
(♩ = 96)

Halim El-Dabb

* ♯ B♭ quarter flat and E♭ quarter flat
Sing a pitch halfway between B♭ and B♯.
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KATHRYN TUCKER WINDHAM

RADIO listeners who automatically flip the dial to cut off programs of "gospel" singing are usually amazed to learn that this type music has thousands of devoted followers, many of whom actually sit up all night to hear their favorite singers.

Lovers of gospel or spiritual songs congregate at all-night sings, held almost exclusively in the South, where audiences of 5,000 or more are not unusual. The crowds not only come, but they stay through the long programs; about half the audience is still present and clamoring for more songs when the singing ends, usually at 2 o'clock in the morning.

About "first dark" on the night of the singing, the crowd begins to arrive at the State Coliseum at Montgomery, the Fair Grounds at Winston-Salem, the pavillion at Myrtle Beach, Chilhowie Park's amphitheatre at Knoxville, the armory at Charlotte, the Municipal Auditorium at Atlanta, or wherever the event is to be held. The people come early to get settled in the choice seats and to have an opportunity to visit with their friends before the program begins. Whole families come together, from small babies to aged grandparents. Some of them bring lunches to munch on during the night while others depend on the concession stand to provide refreshments. As the night wears on, babies fall asleep in their mothers' laps, small children curl up in their seats or nap on pallets spread in the aisles, but mighty few of the adults nod.

Kathryn Tucker Windham is a newspaperwoman who lives in Selma, Alabama.

The master of ceremonies keeps the program moving at a brisk pace. From four to eight singing groups (sometimes more) appear on each program, and the policy is to introduce each of the groups and have them perform by ten o'clock. A few members of the audience leave then. The groups sing another round, ending at midnight, and about one-third of the audience, the ones with the longest distances to drive home, leaves then. When the singers have completed their third round of songs, at two in the morning, half the listeners are still in their seats and reluctant to leave.

Quartets rank high as audience favorites with Wally Fowler ("The All Night Singing Man") and His

Oak Ridge Quartet, The Harmoners Quartet from Decatur, Georgia, The Chuck Wagon Gang from Fort Worth, The Statesmen's Quartet from Atlanta, J. T. Adams' Men from Commerce, Texas, and The Blackwood Brothers from Memphis enjoying wide popularity. Most of the top choral groups are well known through their radio and TV appearances and their recordings. For example, Wally Fowler and His Oak Ridge Quartet have appeared on WSM's Saturday night "Grand Ole Opry" program for more than five years, and thousands of their recordings have been sold.

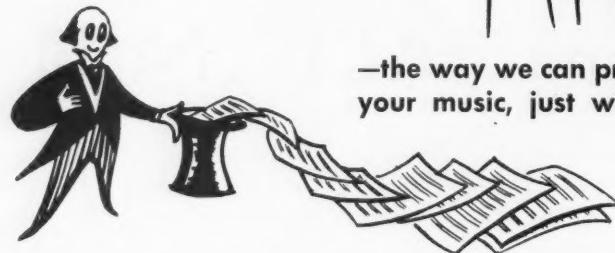
Fans of the Blackwood Brothers Quartet were shocked and saddened

(Continued on page 73)

Part of the all-night singing audience at the airport hangar in Clanton.

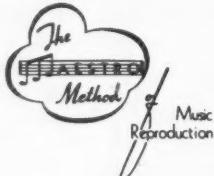


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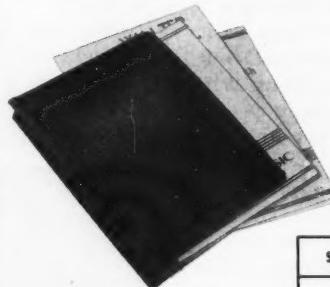
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THE STORY OF BRAILLE

JAMES NORMAN

ONE hundred years ago a girl sat down to play the piano for Emperor Louis Napoleon of France. Her performance impressed the monarch so deeply that he sponsored her appearances at an exposition designed to show French cultural progress. He was moved not only by her sensitive playing but also because she was blind and had learned notes by a system of dots punched through paper.

The girl and the emperor helped lift the veil of darkness that shrouded the lives of thousands. She had spurred a method—Invented and taught her by her music teacher, Louis Braille—whereby blind musicians could learn to "read" music.

Today many persons are grateful to the monarch and the maiden, but they are also indebted to a great Louisville institution, the American Printing House for the Blind. This institution's music section has led the world in translating music scores into the Braille raised-dot system. Because of its pioneer work, blind people in such lands as Siam, Sweden, South Africa, Greece, and Japan now can "see" a new world through their sensitive fingertips—a world of cheerful music to brighten their shadowy lives. It began publishing music scores for the blind in 1858, only a few years after Napoleon heard music played by the blind girl, Therese von Kleinert. A system of embossed notes was used, but that method and variations upon it were discarded in 1918,

when a code system based on Braille dots was adopted.

Now, more than thirty-five years later, the music section has issued thousands of different scores and books on music subjects, representing some of the output of more than 100 publishers throughout the world. Its listings of music in Braille include scores for virtually every instrument or combination of them, by composers from Aaron to Zitterbach. Even a Braille book on piano tuning, and volumes on music culture, music notation, and harmony can be had.

The variety of scores (conductor's scores are available, too) is amazing. It ranges from a simple Beethoven minuet (a few pages in Braille) to Bach's exhaustive collection, *The Well-Tempered Clavier*. In between there are such items as Schumann's Piano Concerto in A minor, Mozart's Sonata in A, No. 16, and Tchaikovsky's *Marche Slave*.

The Bach collection of 48 preludes and fugues is the largest musical item printed in Braille. It runs 803 pages, in two books, and costs \$48.20. Braille music sells for about six cents a page. The massive Bach collection was the most difficult score to translate, according to Miss Marjorie S. Hooper, who supervises the music division of the American Printing House for the Blind.

"It took one machine operator six months to punch out the dots for the Bach books," she estimated. "So far we've sold about 25 copies of the collection."

Miss Hooper believes it will take several years to recover the cost of the original printing of this collection, but that didn't discourage the printing house from issuing it.

Two women are occupied in the task of working the stereograph machines, which are used to punch the dots. The machine has seven keys similar to those on a typewriter keyboard. When these keys are struck, they punch out combinations of dots on thin zinc and aluminum plates. The plates, each with thousands of raised dots, are then checked for errors. Errors are "erased" simply by punching the dots flat and typing over them.

Then the plates are flattened against the paper by a press—and music in Braille is ready to be fingered and played.

It should be pointed out here that no staff is used in Braille music, but all notes, key signatures, and other markings are transcribed faithfully from the printed scores by the use of Braille codes.

The versatile stereograph machine can be used for numerous Braille codes, but all of them are variations of the basic Braille structure, called

(Continued on page 52)

a music journal report

James Norman is a free-lance writer who lives in Louisville, Kentucky.

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Television and The Symphony

EARL MINDERMAN

THE significance of exploring the relationship between educational television and the symphony orchestra is indicated by the fact that America now has more than 900 symphony orchestras, including 28 major orchestras and 22 secondary orchestras.

Symphony audiences total more than 8,000,000 a year. In 1952, music lovers paid \$5,000,000 more for performances of serious music than baseball fans spent for performances on the diamond.

Now 8,000,000 admissions are a lot of admissions but even if these were all different individuals, the fact remains that there are 160,000,000 people in this country.

The financial difficulties of the nation's symphony orchestras are common knowledge. Their plight was highlighted, for example, by the recent hearings in Washington on the proposal for a Federal subsidy for the fine arts. Henry Kaiser, counsel for the American Federation of Musicians, testified that the 32 major symphonies in the United States and Canada employ fewer than 2270 musicians at an average annual wage of \$1,814. He also testified that only 72,000 persons earn a major part of their livelihood from music, "leaving the staggering number of 175,000 professional mu-

sicians who must supplement their income by other means than music." Musical scholarships, he said, "go begging."

Lawrence Tibbett, honorary president of the Guild of Musical Artists, complained at the hearings that educational foundations do not help great orchestras.

Congressman Charles R. Howell, of New Jersey, is the author of the bills to provide a federal subsidy. He points out that business firms are allowed tax deduction (for educational and cultural purposes) up to 5 per cent of their gross income, but that currently such contributions average under one per cent. This means a total of \$235,000,000, whereas the contributions could be one and three-quarter billions of dollars.

Future Audiences

Then there is the problem of building audiences for the future—the core of such audiences admittedly being men and women who in their youth studied musical instruments and perhaps played in school or amateur orchestras. These are the activities, according to a national music magazine report, "that build a permanent identification with music in people who love the art because they have tried, however inadequately, to make music themselves." Arthur Judson sums it up by asking, "Where are the sand-lot musical teams?"

Finally, the great boom afforded live symphonic music by the radio

has, in our time, come and gone. It reached a peak in the late thirties and early forties. But one observer tells me that since its peak it has dropped as much as two-thirds. Rising costs and more recently the impact of television on the economics of radio are blamed. The use of fine recorded music by the "good music" stations has been an aid to the appreciation of symphonic music, but it has not been of much help to the musician.

Now, how might the non-commercial educational station help meet these problems?

First of all, as to broadening the base of financial support, the local symphony will find the local educational station an excellent medium to make itself better known and to popularize itself with the entire community. Its director and its performers can become such well-known figures in every household that they can win many new friends and supporters. This could be done by broadcasting the formal concerts in whole or in part from the auditorium.

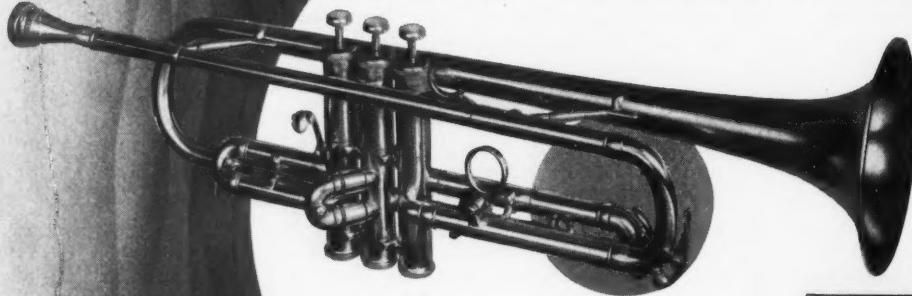
As to the problems involved in televising a symphony concert, and specifically the matter of visual possibilities in the presentation of music, there has been much discussion. Rather than to theorize or generalize, I think it valuable to refer to the report of Dr. Burton Paulu, of the University of Minnesota, who supervised a series of nine television concerts by the Minneapolis Orchestra over WCCO-TV

(Continued on page 65)

Mr. Minderman is Executive Secretary of the National Association for Educational TV. This speech was delivered at the American Symphony Orchestra League's Convention. (See convention report on page 29)



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The Slump in Music Study

DOROTHY G. KNOWLTON

HAS it ever seemed strange to parents and teachers that a child who has enjoyed the first six months or year of music lessons, suddenly rebels or loses interest? I have always been a disciple of the rule that the best cure is prevention. To learn how to prevent a "slump" in music study, let us examine its possible causes. The most innocent cause is absence from lessons or practice. This can be the result of illness or a perfectly plausible excuse. However, the fact remains that in this case the child needs extra help from either the teacher or the supervising parent. He will need more supervision and help until he feels secure again in his daily routine.

A second possible cause of "slump" might be the universal failing of many mothers and quite a few teachers. It is that of expecting too much of a child. The writer has been guilty of this fault, both as a parent and as a teacher, and therefore knows full well the dire results. Parents who expect too much of their children are caught in the web of the eternal search for perfection, which is motivated by the ambitious desire to excel, and is the keynote of our streamlined age. Most of us will agree that perfection is a desired goal; but if this struggle for perfection makes us lose sight of greater

values, the "end" is destroyed by the "means to an end." Could not our goal be "completeness" or continuity of purpose without so much pressure attached?

One of the outstanding characteristics of our mode of life is the ready availability of an abundance of different activities for both parents and children. The activities of some of the children of my acquaintance would make one's head swim just to think about them. The list includes Cubs, Brownies, Scouts, Campfire Girls, participation in various P.T.A. affairs, dancing lessons, skating lessons, swimming lessons, music lessons, riding lessons, church activities, radio listening, TV "watching," and last but not least—movies. Here is a sample schedule of a little eight-year-old girl of my acquaintance. Besides piano practice every morning, and miscellaneous rehearsals for swimming contests, ice-revues, dance recitals, Brownie shows, and various school affairs, there are these things to do after school:

Monday	Swimming lesson
Tuesday	Piano lesson
Wednesday	Dancing lesson
Thursday	Brownies
Friday	Piano lesson
Saturday	Ice-skating lesson

No matter how talented or intelligent this child may be, she is bound to feel frustrated and either rebel or get a case of psychosomatic illness, halfway through the term.

Dorothy G. Knowlton is a well-known piano teacher and composer of children's music. She lives in Berkeley, California.

Of course, you say, the child must have a well-rounded life experience. Is not just living and having time to create satisfying play a more useful character-building activity? It is bound to be more creative than the numerous lesson periods and activities listed above.

I am not arguing against all lessons, but perhaps the child should have fewer lessons and activities, so there would be more free time. When a child takes music lessons, for instance, he cannot be expected to do his best work if his schedule is crowded with too many other activities. Even if the schedule is not crowded, there might be a "slump" in enthusiasm for practice, if negative attitudes exist in the home.

Positive attitudes on the part of the parent could be these: a family conference to decide which period of the day will be the most convenient to set aside for "music home-work"; an offer to help with the child's assignment; a request to repeat a piece which has been played well; or a suggestion to have a family concert.

If parents have ambitions for their child, it is well to conceal this idea as cleverly as possible. The child might sense the parent's desire and if there is any contrariness in his nature (and few humans are without this trait), he will rebel simply to annoy the parent and not necessarily because he wants to discontinue his lessons.

The teacher as well as a parent
(Continued on page 64)



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Community Orchestras Come of Age

A Report On Two Conventions

HELEN M. THOMPSON

THE American Symphony Orchestra League ran an eight-ring circus on a 2,500 mile front within ten days last June: the ninth annual national convention held in Springfield, Ohio, including the full convention sessions, special workshops for musicians, managers, conductors, board members, women's association members; the League's week long course in orchestra management training; and the League's first West Coast Conference, held in Santa Barbara, California.

All told, four hundred persons attended and participated. They represented 108 community, college, and youth orchestras, 13 major orchestras, and 26 other musical and educational organizations. The total attendance represented all units of orchestra work:

	Number of Total Attendance	Percent
Orchestra executive board members	48	12
Orchestra women's association members	63	16
Conductors	57	14
Orchestra managers	40	10
Orchestra Musicians	125	31
Representatives from libraries, music business houses, organizations, etc.	67	17

Four co-sponsors assisted the League in the presentation of two of the eight activities. The Pacific Coast Festival co-sponsored the West Coast Conference; and three busi-

ness houses* helped underwrite the costs of the musicians workshop.

Experts in such matters estimate that the total operation required about 2,500 man-days — or the equivalent of one person working 7 days a week for 7 years. The experts also estimate that a total expenditure of \$55,000 to \$60,000 was involved in the travel expenses of the delegates and the operational costs of the activities. Possibly 10 per cent of the total funds expended came from sources viewing serious music as a means of profit. The other 90 per cent was provided by individuals and non-profit organizations dedicated to symphony orchestras and sharing one common goal, that of developing finer orchestras.

With 2,500 man-days and the tidy sum of \$60,000 involved, it seems logical to ask whether or not the results obtained justified the investment.

The ABC's of successful symphony orchestra operation now are fairly well established. They consist of (1) knowledge of facts concerning the field, (2) development of the know-how to apply the facts to a given orchestra and make them serve that orchestra's needs, (3) the ability to transform that knowledge and development into a dynamic force—a process that, for want of a more specific term, can best be described as inspirational.

The Four Hundred Got Facts. Were facts measurable? It's safe to say they were poured out by the ton during the League's ten special days in June. Orchestra representatives, including conductors, managers, board members and women's association members, exchanged facts on financing, budgets, ticket sales, campaigns, audiences, and so on; representatives from music publishers, artists' managements, performing right societies, press, radio and TV gave facts and figures on their operations; those who listen to music had facts for those who create and re-create music; representatives of small city orchestras offered challenging facts to representatives of large city orchestras, who in turn put forth some amazing facts themselves; the professionals exchanged facts with the amateurs; the experienced shared facts with the inexperienced.

The Four Hundred Obtained information on know-how. They got it at all levels of operation on problems, successes, and failures of all kinds; in formal sessions and informal conversation. It's no longer necessary for each orchestra to learn every step of the painful trial and error method. If it does it is paying unnecessarily and dearly, through either ignorance or stupidity. Among orchestras represented at the convention and conference, practically every mistake known to orchestras has been made. Unlike many fields in which know-how is

(Continued on page 78)

Helen H. Thompson is the Executive Secretary of the American Symphony Orchestral League.

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MUSIC FOR THE MASSES

EDWARD J. SPARLING

AS in boxing, I shall lead with my chin by saying that to my knowledge there is not a school in our whole country, elementary, secondary or collegiate, which has anything resembling a comprehensive music program. At least I have been told on good authority, that is by a music teacher, that there is no such school in the State of Illinois, and for the sake of consistency in my argument, I am assuming that no other state qualifies. Of course you may think you know of a comprehensive all-school music program and some of you may believe you preside over or participate in such a program, but I am convinced without the aid of supporting data that you do not preside over a program which I would consider adequate for "Music for the Masses."

The conviction borne in upon me through a half century of experience supports my present state of dogmatism admirably. Considering the vast amount of time that has gone into my conditioning, I'm going to be hard to shake loose from my thesis that music in our schools has virtually passed up the masses. Another way of saying what I mean is that for the great majority of American youth there has been little or no instruction worthy of the name of music training.

Only in the past two or three decades has the well trained music teacher appeared in our school systems, especially in the elementary schools. Traditionally music is still

Edward J. Sparling is president of Roosevelt College in Chicago. He delivered the above speech before the 1954 Music Educators National Conference convention held in that city.

taught by the teacher who knows a little music and most times has little ability to inspire the young to joyful participation in vocal and instrumental music. A few of the suburban and larger city systems have a special music teacher for a school and at times a single school will have both choral and instrumental instructors, but even in the best schools the great majority of the elementary pupils arrive in high school with very little or no vocal training, and a very small percentage have been able to participate in the school orchestras and bands. In the high school with the most comprehensive music program it has been my privilege to observe, only one student in four participates in the choral societies, orchestra and band. At best, three quarters of the students of this school have to get most of their enjoyment of music by listening to others participate. It is my conviction that participation in vocal and instrumental music activity is more beneficial and developmental for the individual than is the more passive activity of listening, however enjoyable that may be. You will possibly agree that the training of the voice and instrumental instruction enhance the powers of appreciation for music.

Personal Experience

How can I put into words what I feel can be done? Perhaps I can transfer my feeling by citing a few instances out of my experience—instances of persons untrained as teachers of music who have brought joy to hundreds through the transfer of their enthusiasm for music.

Many years ago in California, I

visited a roommate with whom I had attended college at Stanford. My visit was enhanced by the performance of an orchestra which he had formed for the young people of his neighborhood. His interest had grown out of the inspiration caught from a retired first clarinetist of Sousa's Band. Coming to this city of twenty thousand, speaking very little English but strong in his enthusiasms for good music, this Italian musician gathered around him hundreds of young people. He formed a band of nearly a hundred pieces and within two years he had not only developed an outstanding first band, but he had seven stand-ins for each place in the band. Hundreds of townspeople and farmers from miles around, with their families, attended his concerts given twice each week. At the beginning of his third year of "retirement" he was made instructor of music for all the public schools of the city, from kindergarten through the junior college. This Italian member of Sousa's Band never had taught, yet in retirement he taught hundreds and brought homemade live music to the masses of one town in California. He shared fully what he had to give—a love for and a joy in the production of music—and his influence grew in ever widening circles in and about his city of retirement.

An enthusiasm for sharing musical experience also grew like the tree in the heart of Brooklyn. A young boy at the age of twelve visited an insane asylum with his mother. The agonizing cries of the hopelessly insane ringing in the corridors impelled him to want to do something to prevent insanity. For six years he spent his week ends reading all the books he could find on the subject of insanity. In these books he ran across the oft-repeated statement that those who participated regularly in musical activity were less prone to insanity than others. The minister of his church, upon the boy's request, allowed him to form two choirs, junior and intermediate. Although he had not had musical training previously, his choirs gained acclaim for the outstanding quality of their performances. He studied religious music for its contribution to the development of personality and then went on to become a distinguished professor in a leading

New York medical school.

You may be wondering why I have told you of this musical interlude in the life of a musical amateur. This is my reason: I am hoping that some of you may be inspired by the purpose of that Brooklynite to hitch your wagon to the musical star of the masses.

How, you may ask, does one hitch his wagon to the musical star of the masses? Should your interest prompt this question, I would counter with another, namely, "What is stopping you?" This question I can answer: "You and you alone are stopping you. The only reason you are not reaching the masses is that you are not aiming to bring musical experience to all within your reach."

Perhaps I can clarify my reasoning by drawing on my experience in teaching the physical sport of swimming. In assuming my task of teaching swimming in a high school of six hundred students in California, I determined that everyone should know how to swim. If this was to be done with greatest dispatch I would have to organize large classes for group instruction. In a comparatively short time all students were swimming and this gave large numbers from which to choose a swimming team. However, no team was chosen as such. The whole student body—the mass was the squad—and each student had the opportunity to try out two days before each swimming meet. The team was created by the stop watch—the two boys making the fastest time in each event were the school representatives on the four school teams. Each boy had his time card on which was recorded his improvement, and each strove to better his performance each week throughout the school year.

With every boy having the opportunity to make the team, the development of all was phenomenal. The teams formed in this manner regularly defeated schools with four thousand, five thousand and six thousand students to draw from. The failure of the larger schools to develop their best possible teams was due to their failure to adopt systems of training for all of their students. The system they used was to establish a squad of twenty or

(Continued on page 56)

All About Music

SIGMUND SPAETH

NATURALLY this column does not aspire to exhaust its subject. It merely promises that everything in it will have something to do with music. It will try to avoid technical terms, and answer the questions of its readers in everyday, straightforward language. All those whose questions are used will receive free autographed copies of my book, *Music for Everybody*.

Each month there will also be one question for readers to answer, and a book will be given to each of 12 persons writing the best letters in reply to this question. The names of the winners will be printed in *MUSIC JOURNAL* the following month.

My chief object will be to supply unusual information on various phases of music that are likely to interest the average listener. Both popular and serious music will be discussed and amateurs may meet professionals on equal terms, with perhaps an occasional bit of "tune detective" work.

Essentially this is *your* column, so let me hear from you.

* * *

The first question comes from Pauline Saltzman of Grand Rapids, Michigan.

In the production of motion pictures dealing with the lives of famous musicians, should biographical accuracy be sacrificed for popular appeal?

This is a tough one, Pauline, but my feeling is that the music itself is of primary importance and that some fictionizing is legitimate in order to reach the largest possible audience. *A Song to Remember*, which distorted the life of Chopin, and the decidedly inaccurate *Great Caruso* did more to popularize good music than the earlier screen biographies of Handel, Beethoven and Schubert, which interested only established music-lovers.

* * *

Here's a question from Frances Huffman, who must be quite young, judging by the handwriting.

What do you think about Liberace on the whole?

Well, according to concert standards he is not too good a pianist and he often distorts the pieces that he plays. But he is a wonderful showman and deserves credit for introducing millions of people to music which may lead in time to the discovery of the great classics, played by real artists.

* * *

Count among our good amateur musicians Ethel Barrymore and Katherine Hepburn, pianists; Marlene Dietrich, violinist; Lionel Barrymore, composer-pianist; and Robert Taylor, formerly a cellist. Fred McMurray and Dick Powell were both at one time professional saxophone players.

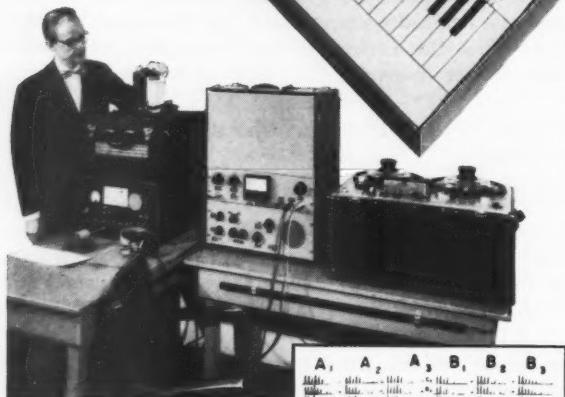
* * *

Gabriel Fauré did not write *The Palms*, nor was Franz Schubert responsible for Jack Benny's favorite, *The Bee*. The former was by a baritone singer, Jean Baptiste Faure (without an accent), while the latter is the only well-known composition of a Dresden violinist, generally called François Schubert to distinguish him from his unrelated predecessor.

THE READERS' QUESTION

How would you define Music in ten words or less?

(A copy of *Music for Everybody* goes to each of the 12 people submitting the most acceptable answers.)



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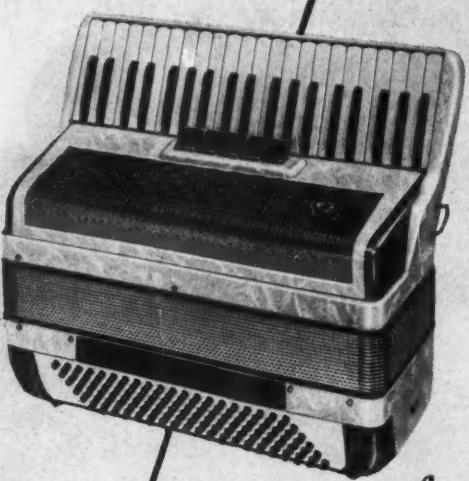


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OPERA IN ENGLISH:

An Unmasking

GEORGE K. DIEHL

THE performance of English-language versions of foreign operas is not an altogether new experience for American audiences although the occurrence has not yet lost its uniqueness. On artistic grounds there seem to be strong arguments for and against this manner of presentation. There have been much writing, discussion, and debate on this highly controversial issue, and behind all the arguments pro and con has hovered the shadow of the one for whom, in the final analysis, a decision must be reached—the layman.

Some very strange and confusing literature has resulted. Strange to the point of one who describes himself as a layman¹ carrying the banner for the opposite camp, which argues *against* the prospects of opera in English. It is, however, questionable that this and other articles which take a similar stand can or should represent a layman's view. It may not be wholly amiss to attempt to answer two questions which command our attention: Who is the layman? What is his interest?

The layman is one of a great audience of listeners to whom the composer addresses himself. He is a naively intelligent and sensitive individual who possesses the capacity to comprehend the various forms of

art and to somehow appreciate them. He displays one outstanding weakness—he is gullible. He will believe almost anything you tell him and applaud almost anything you choose to exhibit provided it is within the scope of his apperceptive make-up and does not unfavorably disturb his sense of taste. He is a highly subjective creature and is not inclined to reason too profoundly about the panorama of his emotional life. It is the responsibility of those who would teach him to guide him carefully to the realization of what is Truth in the realm of art. This requires not only knowledge but wisdom. It requires a thoughtful approach to the nature of art and the role of its observer, so that he may not run the risk of aesthetic disorientation by paying false homage at the shrine of art.

High Enjoyment

Most people like music of one kind or another and participate in it to an amazing extent. They approach music without too much inhibition. There should, consequently, be a high enjoyment potential for people generally. There should be nothing of the ivory-tower approach to opera—as though it were a remote theater form. It, above all, should be a *popular* type of art, designed for broad public consumption. It should appeal to the layman much in the same way that a good book appeals to him. Instead of being encouraged to persist in listening to opera in

foreign languages he should be led to realize that the fact that he has not been able to listen to it as a drama set to music has helped to obscure for him some of the great popular appeal that this form of entertainment should have. Unless he can go to the opera house and see intelligent theater projected through the medium of music he is being cheated out of what opera is supposed to offer. There is, in my opinion, nothing intelligent about feeding laymen the text in a language which they do not understand.

It has been stated that the advocacy of performances in English of the standard opera repertory is artistically as fallacious as Isadora Duncan's dancing to Beethoven's Seventh Symphony.² With no discredit to Miss Duncan, I am certain that Beethoven would show no enthusiastic appreciation of her dance interpretation of his work. Yet I have often wondered what thoughts would possess an opera composer observing his musical-dramatic work being sung to an audience in a language they did not understand. The finer points of the story over which he toiled so laboriously are hopelessly lost in a maze of incomprehension. They acquire meaning (if one can allow of such optimism) only in a highly circuitous way. I am sure that no composer wants his product to become a musical relic to be handed down through generations as a kind

(Continued on Page 60)

¹ Dale Warren, "Opera in English—a Layman's View," *Saturday Review* Nov. 29, 1952.

George K. Diehl is a member of the music department faculty of the University of Pennsylvania.

² *Ibid.*



The Story of SIGMUND ROMBERG

1887 — 1951

IF you have been listening to your radio or watching TV recently, chances are you have hummed along as the orchestra and vocalist played and sang "Lover Come Back to Me." And if you're old enough, you will remember it was a hit tune back in the late twenties when Sigmund Romberg first wrote it for the show *New Moon*.

Such is the popularity of a Romberg song, and a whole generation has grown up singing "Deep in My Heart, Dear," "Stout Hearted Men," "Your Land and My Land," and "One Alone." Last year a show opened on Broadway billed as *The Girl In Pink Tights* with music by Sigmund Romberg. Many theatergoers who saw that show never realized that Romberg himself died of a cerebral hemorrhage on November 9, 1951. To them he was still a real and living composer.

A prolific composer, Romberg wrote over two thousand songs and over seventy-five musical productions. He was born in Hungary on July 29, 1887, the son of Adam and Clara Romberg and the grandson of Dr. Sigmund Romberg, a physician who had a part in the revolution of 1848, led by Franz Kossuth. Adam Romberg was a cultured man. He spoke and wrote in the four languages common to his native land—German, Hungarian, Serbian, and Italian, and he was a competent amateur pianist. His wife was a writer of poetry and short stories, and the Romberg home was the social center of the community where poets read their works, musical groups were organized, and painters exhibited their paintings.

Against this background Sigmund

and his younger brother Hugo grew up. Sigmund was slated to become an engineer, but instead of bridges he chose to build melodies. Between school sessions he spent much of his time in the music circles of Vienna, absorbing the charm and taste of that gay city which has nurtured so many famous musical talents. Young Sigmund had been studying violin since the age of seven, and was also able to play the piano, cello, trumpet and drums as well. He studied under Victor Heuberger, conductor of the Vienna Male Singing Society, and became acquainted with pianist Albert Gruenfeld and composer Frank Lehar. It was Heuberger who finally interceded with Sigmund's parents, assuring them that their son had a special talent for music.

Comes to America

At the age of twenty, Romberg left school to join the army for his year of compulsory military training. Just before his release the Balkan War broke out and he had to serve an additional nine months. After his military service was over, he prevailed upon his parents to let him come to the United States. Armed with hope and \$300.00 he arrived in New York where he soon learned that gold was not as easy to obtain as he had heard. His complete ignorance of English was also a great stumbling block. His capital dwindled and he had to get a job. A cousin took him to a pencil factory and he started patching pencils for \$7.00 a week. Paradoxically it was fortunate for him that he came to work on the fourth day penniless.

His cousin loaned him a quarter to buy lunch at a Second Avenue cafe where he could get a bowl of goulash, a half a loaf of rye bread and a tall stein of beer for that sum. This, of course, was in 1909! The cafe also featured a string quartet led by a Hungarian violinist named Sandor with whom Romberg stopped to talk, telling about his musical talent. Sandor suggested that he come back that night for an audition. Romberg waited eagerly for the hour and the chance. He played Liszt's "Second Hungarian Rhapsody" on the piano for the audition and was hired on the spot at the princely salary of \$15.00 a week and all the goulash he could eat!

The young musician joyfully quit his pencil factory job and moved to the Second Avenue cafe. It was a rendezvous for musicians. A few nights later Herman Popper, conductor of the orchestra at Pabst's Harlem Restaurant, dropped in and heard Romberg play. He offered him \$25.00 a week and fried chicken in place of goulash. The offer was accepted without dickering—he was getting tired of goulash. In the amazingly short period of three weeks Romberg went from a \$7.00 a week job in a pencil factory to \$25.00 in a cafe that seated three thousand people. At the end of the year he was earning \$45.00 a week and still didn't speak English.

After several years at various cafes and restaurants he decided to lead his own orchestra. He could speak some English and was earning about \$75.00 a week so he figured it was time to be his own boss. One of the hardest jobs to hold down at that

time was at Bustanoby's Restaurant on 39th Street. That famous eating place was open from noon till five o'clock in the morning and it took a hardy spirit to grind out music for that length of time. But Romberg wasn't afraid to work and he got the job. It was his last in a cafe. He left there in December of 1913, on the day of the dress rehearsal of his first Broadway show. He had composed the entire score on the piano at Bustanoby's. The show was presented by the Shuberts. From 1914 to 1919 Romberg composed an amazing record of twenty-two Broadway shows but it was not until 1924 that he wrote his first big hit "The Student Prince".

His biggest hit, however, with the longest run and the happiest ending, opened in 1925. It was his marriage to Lillian Harris, a non-professional girl from Washington, D. C. He met her first in 1921 at a resort town in the Adirondacks and made a very unfavorable impression as a result of a bet with Al Jolson, Buddy de Sylva and Harold Atteridge. The four of them had taken a cottage high in

the mountains in which to complete work on a new show. The wager stipulated that none of the men would shave until the book, music and lyrics were finished. Romberg, appearing in old clothes and beard was not a prepossessing sight! Anxious to cut a more romantic figure he worked feverishly to finish the score so that he could get rid of that beard, but his collaborators sensing his impatience and enjoying the spectacle of the whiskered wooner kept adding new scenes that required music. Lillian finally left the resort without ever having seen his uncovered face and leaving no forwarding address—at least, not for Romberg. He was inconsolable and started a frantic search to find her, but she was not connected with show business and none of his friends knew her or her family. Finally, and purely by chance, he saw her across the floor of the Oak Room at the Plaza Hotel one evening after theatre. Leaving the girl he was with he dashed over and made contact again—this time impeccably groomed and clean shaven—and was more successful.

Things went well between Lillian and Sigmund but family problems arose. Lillian's family was extremely conventional and to them the theatre was a den of iniquity. It took almost a year to break down their resistance enough to consent, tentatively, to an engagement and then the good work was ruined when Romberg sent them tickets to the opening night of his new show. It was "Artists and Models" and Lillian's family, shocked beyond expression, walked out during the first act! Once more it took time and painstaking efforts to bring them around. Little by little he gained ground. His triumph came on the opening night of "The Student Prince". Again the family was assembled but this time they stayed for the entire performance and joined in the "Bravos" at the end. Thus the romance of Lillian and Sigmund, which had been as complex and beautiful as any operetta he had ever written, opened officially on March 28, 1925, the date of their marriage.

He remained with the Shuberts until 1925 when Florenz Ziegfeld lured him away to write the score for "Louis 14th". Then he went back to the Shuberts for "Princess Flavia", made another change to Schwab and Mandel and produced two tremendous hits, "The Desert Song" and "The New Moon." Ziegfeld again called on Romberg, this time to collaborate with George Gershwin on "Rosalie". Romberg was in the middle of putting on "The New Moon" and Gershwin was working on "Funny Face". Neither one could devote his full time to the "Rosalie" score but somehow they managed to complete the project. By a quirk of fate and bookings all three shows opened on the same night in different cities and the composers were frantic trying to keep up with them. For the record, all three shows were hits.

Sigmund Romberg was way up top now. Success of all kinds were held in his magic hands. Hollywood heaped fresh honors upon him. His radio shows and his cross





Romberg was happily married to Lillian Harris (above), who frequently accompanied her husband on his concert tours. The composer himself classified his music as "middlebrow — too lowbrow for symphony conductors and too highbrow for jazz conductors." His informal manner endeared him to radio and concert audiences, as well as to his California neighbors.

country annual concert tours introduced him and his music to millions of new and enthusiastic admirers. His interest in civic affairs made him a pillar in the community of Beverly Hills where he lived. His concern and concrete action for the less fortunate in his profession enhanced a prestige already established.

Sigmund Romberg was at work on the show *The Girl In Pink Tights* at the time of his death in 1951, and had completed enough of

the score so that the production was able to get under way even though the composer didn't live to experience the thrill of opening night. However, his music still lives on in his songs which are a part of America's musical heritage, immortal melodies that remain as fresh as when they were first penned.

CHRONOLOGICAL LISTING OF SHOWS WITH MUSIC BY SIGMUND ROMBERG

(Shows in which Romberg had incidental songs list the specific songs; shows for which he wrote the full score have no listings)

HANDS UP—1915

Sing Sing Tango Tea
MAID IN AMERICA—1915
PASSING SHOW OF 1918

Dress, Dress, Dress • I Really Can't
Make My Feet Behave • My Baby-
Talk Lady • Oh You Vampire Girls •
Squab Farm



PASSING SHOW OF 1919
 In a Love Boat with You • Kiss Burglar • So Long Sing Song
 MONTE CRISTO, JR.—1919
 MAGIC MELODY—1919
 POOR LITTLE RITZ GIRL—1920
 The Bombay Bombashay • Pretty Ming Toy • When I Found You
 LOVE BIRDS—1921
 BOMBO—1921
 In Old Granada • In the Way Off There • Jazzadadoodoo • Oh, Oh Columbus • The Very Next Girl I See • Wetona
 THE BLUSHING BRIDE—1922
 LADY IN ERMINE—1922
 When Hearts Are Young
 SPRINGTIME OF YOUTH—1922
 THE DANCING GIRL—1923
 Cuddle Me as We Dance • Romance • Way in Pago Pago • Why
 PASSING SHOW OF 1923
 Lotus Flower • Love Lit Eyes • Rose of the Morning • The Ball Begins
 MARJORIE—1924
 Forty-Second Street Moon • My Twilight Rose
 DREAM GIRL—1924
 All Year Round • The Broad Highway

PASSING SHOW OF 1924
 Mooching Along • When Knighthood Was in Flower
 ARTISTS AND MODELS—1924
 Tomorrow's Another Day
 ANNIE DEAR—1924
 Bertie • Louwanna • Whisper to Me
 THE STUDENT PRINCE—1924
 LOUIE THE 14TH—1925
 ARTISTS AND MODELS—1925
 Mothers of the World
 PRINCESS FLAVIA—1925
 THE DESERT SONG—1926
 MY MARYLAND—1927
 CHERRY BLOSSOMS—1927
 THE LOVE CALL—1927
 MY PRINCESS—1927
 ROSALIE—1928
 Hussars March • West Point Song • Why Must We Always Be Dreaming
 THE NEW MOON—1928
 NINA ROSA—1930
 VIENNESE NIGHTS (Motion Picture)
 —1930
 CHILDREN OF DREAMS (Motion Picture)—1931
 EAST WIND—1931
 MELODY—1933
 THE GIRL IN PINK TIGHTS—1951

SIGMUND ROMBERG

An Editorial

Perhaps no other composer within our time so typifies the American success story as does Sigmund Romberg. Here was a man who arrived unknown in a new country, and yet despite language barriers was able within the space of a few short years to become a leading musical figure on Broadway, while the whole nation whistled and sang his tunes.

He was the natural successor of Victor Herbert in public favor. Schooled in the romantic Vienna of fifty years ago, Romberg's creative talents followed along the melodic lines of Lehar and Strauss as melody after melody flowed freely from his pen.

Aside from his great musical abilities, Romberg was a showman who knew and loved the theater. The continuing success of his annual road show tours mirrored his warm, friendly, and relaxed manner. Audiences were quick to feel his great personal charm and to respond to his music which he himself classified as middle-of-the-road. Sigmund Romberg wrote tuneful music which was neither symphonic nor jazz. It appealed to all America, and succeeding generations will continue to love and cherish the melodies deep in their hearts.

M. M.

MORE ON THE IMMORTAL ROMBERG



M-G-M has produced several movies about America's popular composers—from Victor Herbert to Jerome Kern and Rodgers and Hart. Now, capping them all, comes *DEEP IN MY HEART*, the life and music of Sigmund Romberg. You won't see it for a couple of months but we thought you'd like to hear about it anyway.

Romberg's glorious music deserves glorious performances. So, for *DEEP IN MY HEART*, M-G-M has assembled the most spectacular lineup of musical stars in Hollywood's history to support Jose Ferrer who makes an incomparable Romberg. With him are Merle Oberon, Helen Traubel, newcomer Doe Avedon (as Lillian Romberg), Walter Pidgeon, Paul Henreid, Tamara Toumanova, Russ Tamblyn, Paul Stewart, Isobel Elsom, David Burns, and Jim Backus. "Guest stars" include Esther Williams, George Murphy, Rosemary Clooney, Gene Kelly and his brother Fred Kelly, Jane Powell, Vic Damone, Ann Miller, William Olvis, Cyd Charisse, James Mitchell, Howard Keel, Tony Martin, and Joan Weldon.



DEEP IN MY HEART

CINEMASCOPE



Screen Play by Leonard Spigelglass
 From the Book by Elliott Arnold
 Photographed in Eastman Color
 Print by Technicolor
 Directed by Stanley Donen
 Produced by Roger Edens
 An M-G-M Picture

*
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**AN OPEN LETTER FROM ASCAP
TO THE
GENERAL FEDERATION OF WOMEN'S CLUBS**

This issue of the Music Journal features a tribute to that inspired creator of light opera, the late Sigmund Romberg, who for many years served as a member of the Board of Directors of the American Society of Composers, Authors and Publishers. Surely, the 5,500,000 members of the **GENERAL FEDERATION OF WOMEN'S CLUBS** have enjoyed at one time or another the beautiful melodies that poured from this musical genius.

Since music is an integral part of the culture of our nation—indeed of all nations—and because the **GENERAL FEDERATION OF WOMEN'S CLUBS** has made manifest in many ways its solicitude for the American composer, ASCAP—in the spirit and tradition of Sigmund Romberg—wishes to openly acknowledge its gratitude and appreciation.

Sincerely,

Stanley Adams
Stanley Adams, President



AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS
575 MADISON AVENUE, NEW YORK 22, N. Y.

Band Camp Extraordinary!

JAN KERR



PICTURE a beautiful college campus in a quiet valley devoted entirely to music students. Imagine as the instructors men internationally known in their fields. Add an atmosphere of gaiety and good fellowship, and you will have a good idea of what took place in western Colorado August 8 to 21. The occasion was the twenty-first annual Summer Music Camp held on the campus of Western State College at Gunnison. Represented were thirty-two states, Alaska, and Canada.

Here you will find majorettes working with bass players, ninety flute players in a flute ensemble "just because we felt like it," and renowned cornet artist James F. Burke drinking a coke with junior high students from Nebraska.

This music camp feels that new trends are important. Three years ago there were two dance bands at camp. Last year there were three. This year there were four dance bands plus, for the first time, an all-girl orchestra.

The "brains" behind camp operations is Camp Director Dr. Robert Hawkins. A tall man with bushy brows and an infectious smile, Dr. Hawkins is band director at Western State College. "This music camp is partially an outgrowth of Western State's band," he explains. "It was begun by Dr. F. George Danson in

Jan Kerr is a free-lance writer who lives in Grand Junction, Colorado.

Upper left: This is the "gut-busters" band which met saxophone virtuoso, Sigurd Rascher, at the Gunnison air port. Mr. Rascher, second from the left, is lunging forward to greet his old friend William Revelli. The entire band is composed of figures respected in the music world. On the extreme left is Dr. Peter Mickleson, president of Western State College. Below is a spur-of-the-moment Dixieland combo.

1938 and has seen a steady growth every year since."

This year the camp attracted more than nine hundred students, over two hundred of whom were college students and directors. "Our aim is to provide a rich curriculum for high school students as well as graduates and directors," Dr. Hawkins states, "and we want everybody to have a good time." Those present do have a good time, too, as well as giving their musical education a shot in the arm.

This Summer Music Camp abounds with new ideas. Dr. Hawkins chooses the instructors not only for their ability, but also for their personalities. Flexibility and originality are considered necessary ingredients of the latter. The instructors are allowed freedom in conducting their classes. If they feel like trying something new—they try it! This runs from using mutes on a quartet of French horns to an actual typewriter in a performance of LeRoy Anderson's "The Typewriter".

New Innovation

One of the innovations at the camp this year was the new materials clinic. The purpose of this was to help directors get an idea how their bands, orchestras, and choral groups back home would sound performing certain selections of new music. To do this, Mark Hinsley, band director at the University of Illinois, conducted bands, orchestras, and choirs at various levels of proficiency. The groups, seated on the main stage of the auditorium, sightread new music. The selections were in divisions labeled "easy," "medium," and "difficult". As the students played, the score was projected by microfilm onto a large screen at the right of the stage. The directors, by observing these sample groups, could learn much about how their own groups would sound playing or singing the same new music. Thus, the new music was introduced, with many of the tricky spots pointed out beforehand.

Another new idea greeted enthusiastically by students and directors was the instructional technique classes (called "It" lessons) for junior high school students. This idea was the brain-child of Gus Jackson of Colorado Springs, Colorado. Mr. Jackson reasoned that private instruction touched few students dur-

(Continued on page 58)

**BECAUSE THEY'RE SIZED,
DESIGNED AND ALIGNED
FOR EACH AGE GROUP**

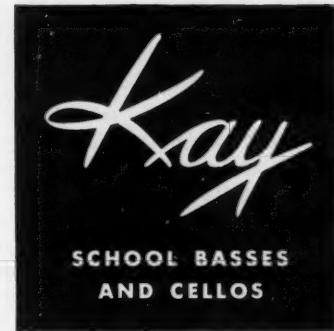


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Movies and Music

C. SHARPLESS HICKMAN

THE increasing use of stereophonic sound has removed many limitations on choral technique and composition for the cinema, according to Roger Wagner, whose Chorale was recently featured in a 20th Century-Fox Cinemascope short, and will soon be heard in *Désirée* and *The Egyptian*, new releases from the same studio.

These three films, plus the forthcoming *Attila the Hun* for Universal International, and the previously-issued *Joan of Arc* and *Come to the Stable* (also for 20th) have given Wagner and his singers important stature as Hollywood's outstanding choral group when it comes to doing non-pops music for motion pictures.

Because of stereophonic sound, Wagner points out, the composer and choral director are relatively freed from problems limiting range, tessitura or faithful reproduction from *ppp* to *fff*.

However, Wagner notes that because of the increased reality in reproduction, one cannot so easily fake a small chorus to approximate the volume of a larger group, and the quality of the voices must be truer in pitch and richer in tone. Furthermore, the choral director must be careful to minimize vibrato, which becomes more distracting when amplified than when heard in live performance.

From the composer's standpoint, antiphonal writing — heretofore largely meaningless when reproduced by a single amplifier — now may be used with great dramatic effect, thanks to multiple soundstrip recording and multiple horns for amplification.

Such facilities permit the chorus to be used above or below the orchestra level, yet distinctly heard if skillfully scored and recorded. Or the sound of the chorus may be almost unidentifiably merged with that of the orchestra to provide an emotionally

warm supplement to the instrumental timbres.

Under such circumstances the flexibility with which choral music may be utilized for screen sound tracks is largely freed from mechanical limitations and becomes subject chiefly to the imagination of the composer, the tonal knowledge of his orchestrator, and the technical ability of the chorus director and singers.

Some of the problems and techniques created by the new systems are exemplified in the new films in which the Chorale is heard.

In *The Egyptian* (based on the Waltari novel), composers Bernard Herrmann and Alfred Newman, seeking to create the atmosphere of the period 1300 b.c., have written a score of spare, Stravinsky-like flavor. To gain added color they almost never duplicate the vocal and instrumental registers in those relatively few sequences where chorus and orchestra are combined. No basses are used in the choral writing, which is almost entirely in the middle register.

Sets Mood

For this picture Wagner used 45 girls and 5 tenors who duplicated the alto line. To give a human touch to the opening and closing title music, the chorus was employed as an integral part of the orchestra. Again, in the sequence showing the killing of the sun worshippers, the composers mixed the sound of sacrificial voices with the orchestral line to gain greater dramatic effect. In *The Egyptian* all orchestral cues were recorded first, and the chorus was later led by Wagner, who timed the cueing of his singers from a click-track heard over a headset he wore while conducting. This technique of recording after the orchestra naturally places a premium upon singers who possess an infallible sense of pitch.

In the Cinemascope short the Chorale made recently the recording procedure was somewhat different. In this the short was recorded first, and then photographed to a playback of the sound track, which was heard by the entire chorus while they stood before the cameras. In this film, of course, the Chorale appeared as a concert group and was photographed as a performing unit. In addition to Malotte's *The Lord's Prayer* they sang an Alleluia arranged by Wagner from a fifteenth century melody, and treated antiphonally to take advantage of stereophonic sound. In this sequence he used 20 boy sopranos and 12 girls who doubled as boy sopranos, plus 32 other male voices.

This treatment was also used by Wagner in 20th's *Désirée*, the film on Napoleon which stars Marlon Brando. For this Wagner composed an *a cappella* Te Deum for the coronation scene, and though on the screen it seems to be sung by 48 boys, it was actually recorded by 24 boys and 24 girls. Wagner notes that for film-recording purposes the use of teen-age girls to double the tenor line will actually tend to give a more boyish, liturgical character to the sound, providing care is taken to minimize vibrato and emphasize some whiteness of tone. However, for another picture, Universal-International's *Attila the Hun*, Wagner is using only a 12-man chorus to handle a Gregorian chant sequence.

Some of the background, working arrangements, and performing opportunities of the Roger Wagner Chorale may be of interest to the reader. It was originally formed, and for a long while functioned as one of the youth choruses of the City of Los Angeles' Bureau of Music, for which Wagner was once youth chorus supervisor. For some time it "doubled" as an amateur and a professional group, but some three years ago demands for its professional appearances in concert, films, radio, and recordings grew to a point where it could no longer do justice to both its avocational and its amateur status as a city-sponsored unit, and its commercial commitments under non-civic auspices.

Though it now varies in sizes from 10 to 200 singers—as the score requires—the Roger Wagner Chorale's professional nucleus consists of 16

MOVIES

(Continued from page 46)

full-time paid professional singers who belong to AGMA, AFRA, SAG, and (occasionally) AGVA in order to be eligible for concert, radio, screen, and television opportunities. In addition to the basic group Wagner utilizes a non-contract group of some 40 to 60 AGMA and SAG singers upon whom he calls from time to time, and another 150 non-professional singers who supplement the regulars for special concert performances of major works at Hollywood Bowl and Philharmonic Auditorium with the Los Angeles Philharmonic Orchestra. Large or small, the group goes under the trade name of the Roger Wagner Chorale.

All Professionals

In cases where 40 or fewer singers are used in film recording sessions, all must be professionals. The singers receive a minimum of \$45 for a half-day of four hours, or \$70 for a full eight-hour day.

But before you leave your church choir post and take the train to Hollywood, be warned that in half a dozen years Wagner's group has been in only about 15 pictures, with seldom as much as half a dozen days of work per picture!

Most of the Chorale's records for Capitol, Allegro, and Layos have been made with the 16-voice or at most a 40-voice group. And only 24 singers made the highly-praised European trip taken by the Chorale last summer. For the three-weeks trip each singer received \$300, but had to pay all transportation costs.

But the variety of the Chorale's public performances—too numerous to mention here—the intensity of its tonal beauty, the remarkable clarity of its enunciation, the discipline with which it is prepared, and the verve with which it sings—not only for Wagner but for other conductors as well—is tribute to the demanding preparation of its leader and the high standards he seeks to maintain.

▲▲▲

Mr. Hickman's column "Movies and Music" is a regular MUSIC JOURNAL feature. The author is a member of the staff of the Los Angeles Bureau of Music, and a well-known West Coast commentator on music.



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The Music Teacher And The Church

MARY HOFFMAN

A GROUP of young mothers at a church meeting were deploring the fact that their children did not know the old hymns of the church. They realized that a generation ago children were learning these hymns from their mothers in the home, and they readily admitted that they were not singing them to their own children. Neither were the children staying for church on Sunday morning, at which time they might learn the hymns in the worship service. They were vaguely worried, for they felt that the children were missing something of worth. Someone suggested that the hymns should be taught in school music classes.

We school music teachers are so accustomed to being blamed for everything in the field of music that is not ideal that I was not surprised when the story was repeated to me. It only brought into sharper focus a question I have often pondered, What is the responsibility of the public school music teacher in the area of church music?

A school music teacher in a small community began singing in a choir in a nearby city because its very excellent director gave weekly lessons to his choir members and she felt she could learn much from him. She was soon told that if she wished to keep her job, she herself would have to direct a certain choir in the community in which she taught. Her contract had contained nothing about working on Sunday, but jobs were scarce so she had no choice in the matter.

Another case which came to my

Mary Hoffman, a well-known Ohio music educator, is a frequent contributor to MUSIC JOURNAL.

attention was that of a new music teacher who was asked to take over the music in both churches in a small community. Each was determined to get her and feeling ran high between the two. She took neither. Her contract was not renewed.

There is a scarcity of trained church musicians, and demand far exceeds supply in many areas of the country. The large city church expects to pay for the services of choir director and organist, but the smaller churches and those in villages and rural sections rarely pay anything, and must depend upon volunteer help, frequently untrained. The school music teacher in such communities is a prize eagerly sought, and he faces a decision as to the extent of his responsibility in the matter.

Many Demands

Few people not in the public-school music field have any conception of the extra-curricular demands upon a teacher's time. We talk a lot about the increased leisure of people today. Many industries have accepted the five-day week, and the idea of paying a higher rate for overtime work.

This practice has not reached the schoolroom, but the music teacher is often expected to have a finger in every musical pie in the community. After the day's teaching is over there may be lessons to give if private teachers are not available. Then there is music to be performed by school music groups prepared in out-of-class time for church groups, women's clubs, the Rotary Club, the

Lions, the Boy Scout banquet, the PTA. If one is a vocal or instrumental soloist there are numbers to be prepared for the same groups. There are also programs to plan, sometimes papers to be graded, class plans to make. There are band shows for the autumn Saturday football games and auditions (county, district, state) for the spring Saturdays. Then comes the Sunday choir, and because the music teacher is the best-trained musician in the community he is expected to give further of his time.

I feel very strongly that there should be no compulsion in the matter of church music. If the music teacher feels he can do the work without injury to his health, he may be sure he is rendering a public service that can pay big dividends, even though they may not be the sort Uncle Sam can get his hands on. It is one of the finest ways of serving a community and of helping to make it a better place. The church that has good music will have increased congregations.

There are ways other than being a choir director or an organist in which the school music teacher may be helpful in the area of church music. A high school teacher may urge members of his choruses to sing in their respective choirs. He may go further, sending to each church choir director a list of the chorus members attending that church. Co-operation between choir directors and the school music teacher will benefit each. I have known of high schools which graded chorus members on a point basis, some of which points might be earned by regular attendance at choir rehearsals and

church services during the year.

One year my school sponsored a program of sacred music. Each church in the area was asked to bring five numbers from a list of some eight or nine classes of music: piano solo suitable for church, girl's solo, boy's solo, vocal ensemble, choir number, and so forth. An offering was taken and the money was divided among the participating churches.

At another time I had a large group of young folks interested in doing solo work. They were looking forward to the district auditions in the spring. To give them further training and also to benefit the churches, I had each learn a sacred solo, preparing it with the same care he would later bestow on his concert number. We presented the numbers at a recital, sending a special invitation to the pastor and the Sunday school superintendent of each church in the community. I felt I had attained my objective when one pastor came to me saying, "I hadn't known Dorothy could sing. I'm going to have her sing for church some day." Several students reported later that they had repeated their solos at church and a few were asked to visit other churches as guest soloists, as a direct outgrowth of our program.

If the school music teacher is popular with his students he can do much to influence them to use their musical talents in the work of the church. He can use attractive worthwhile sacred music on his own programs. He can teach his students discrimination in the choice of materials for different occasions.

Visited Churches

I taught in one community where instead of having a choir of my own I was free to visit the churches of the community. Frequently I helped students prepare numbers for church services, and they were delighted when I attended their church to hear them. (The ensuing invitation to go home with some family for dinner was a rather pleasant experience, too.)

I have found that most children enjoy religious music in the classroom. When giving junior high school classes the opportunity to

(Continued on page 72)

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GLORIA IN EXCELSIS DEO

RALPH FREESE



ON Sunday, December 5, at four o'clock in the afternoon, an anticipated 12,000 vocalists will sing Handel's *Messiah* in some 60 simultaneous presentations throughout California and Nevada. Some 90,000 people are expected to overflow the churches and auditoriums where *Messiah* will be sung. This is said by its sponsors to be the largest single Festival of Sacred Music in the world.

This great musical jubilee began modestly in the central part of the city of Los Angeles in 1947, when 80 churches cooperated in presenting ten simultaneous productions. An estimated 8,000 people attended these ten performances.

How did such an endeavour get started? The individual who originated and organized it and has since nurtured its amazing growth is Dr. Gordon Bachlund, director of the Department of Sacred Music, a joint commission of the Southern California Council of Protestant Churches and the Church Federation of Los Angeles. In September 1946 the Department, with Arthur Leslie Jacobs as director and Dr. Bachlund as chairman of Public Performances, was launched. It was

started as an exciting adventure in faith and high purpose—faith that it would find its place as a definite service to the churches of the community; purpose that it would, through music, prove one of the uniting forces in Protestant Christianity.

"The aim of the department," said Dr. Bachlund, "was to raise standards in church music, and thus to assist churches to realize the full powers of music in leading people Godward. The work of the department is fourfold: advisory, educational, inspirational, promotional."

Dr. Bachlund, a tall, slender, kindly man with a keen sense of humor, became director of the department in 1950. In 1951 he became totally blind.

Also Choir Director

So this festival, perhaps the greatest in the world, is organized and managed by a blind man. In addition to the work of the *Messiah* Festival, the department auditions and places hundreds of church musicians in positions throughout Southern California each year. Dr. Bachlund is also a choir director at the First English Lutheran Church of Los Angeles.

"We have a wonderful choir. We do oratorios and lots of them. We do other secular shows. I direct all

of them," he said. "I memorize the work ahead of time and I have a string and woodwind orchestra that I call on whenever I need them."

How does he memorize new music?

"I go over it with Mrs. Bachlund. She is my organist. I go over each part once and over the accompaniment once and it sticks. My sense of pitch is good. My hearing has improved threefold; it is so acute that I have difficulty sometimes in tuning out conversations in distant parts of the room around me. I warn anyone in the same room with me, 'If you whisper about me, whisper softer because I can hear what you're talking about.'

Here is how the *Messiah* Festival has grown. In 1948 there were 16 performances. In 1949, areas in county territory outside Los Angeles asked to participate and there were 19 performances. In 1950, 27 readings; in 1951 other Southern California counties joined Los Angeles and 32 performances were given. In 1952 there were 41 presentations, and in 1953 some 650 choirs joined in 47 simultaneous performances—6,700 singers sang this great work to approximately 55,000 people.

It is the plan of the Music Commission to continue to expand the annual festival until almost the entire church population in the Southwest portion of the United States

Ralph Freese is a freelance writer living in Long Beach, California. His articles have appeared frequently in MUSIC JOURNAL.

will be participating. Dr. Bachlund's dream is that Messiah Sunday, the first Sunday in December, will spread throughout the nation. He is ready and willing to undertake direction of such an expansion.

All the over-all coordinating and organization work takes place in his office. The older areas are all organized, but he must line up the newer areas by letters, phone calls, and personal visits.

All musicians give their services. No one is paid, and as much as possible the directors, soloists, instrumentalists, and choirs are from the area in which the production is presented.

How is a new area production opened up?

"We must first select an area manager," Dr. Bachlund says. "This selection is done by the music commission. Then we send questionnaire-invitations to all churches in the area. Next we have an area-wide meeting with someone from my office, the area manager, and the choir directors and ministers. The manager is chosen on the basis of his organizational ability, personality, standing in the community, and his interest in such community projects. A publicity director and other necessary officers are chosen. At this meeting, or a later one, the conductor is chosen."

"The area manager calls another meeting, at which the conductor discusses tempos, the choruses, editions, and any special interpretations which he might wish to employ. Plans are made for massed rehearsals and the directors go back to their individual church choirs and set to work on the score."

"There are no color lines; we have choirs from Negro, Spanish-American, Japanese, and Chinese churches. There is no distinction as to creeds."

"General auditions for soloists are held in September, before a committee selected by the Music Commission. I work with the area manager and the conductor in selecting the soloists for each area, these being chosen from our master files and as much as possible from within the area."

"Each individual choir furnishes its own music

(Continued on page 75)

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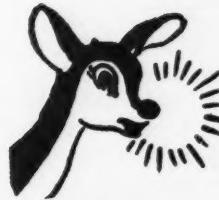
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BRAILLE

(Continued from page 23)

the "cell." The cell is composed of six dots in two rows, thus:

• •
• •
• •

Through these dots new worlds are opened up for the blind. Language, music, even mathematics, are translated into Braille by using variations on this cell or combinations of parts of cells. More than 500 code symbols are used in Braille music alone. A whole note of middle C on the piano looks like this in Braille (a combination of parts of two cells)

• •
• •
• •

An octave higher would be

• • •
• •
• • •

A middle F quarter note is

• • •
• •
•

A decrescendo sign

• • •
• •
•

A crescendo

• • •
• •
•

Naturally, these symbols require more space than do ordinary notes we are all familiar with. For example, a Braille score of Handel's *Water Music* (18 pages in the piano version) would require 35 pages of Braille.

Music for translation is selected by Miss Hooper and most of it, whether it's piano, voice, or instrumental, is classical.

The translating of music scores into Braille is literally symbolic justice, for it was as a musician that Louis Braille first won fame.

Braille was born in 1809, the same year as Lincoln, and is no less an emancipator than the president who became known as "The Great Emancipator." The Frenchman was blinded as a child by an accident in his father's shop.

The sightless of that time were treated mostly as outcasts and beggars. But Braille's devoted parent sent him to the first school for the blind, in Paris. The boys' sensitivity led him to music lessons and he became one of Europe's renowned or-

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ganists and cellists. He tried repeatedly to find a system for reading, and finally evolved one on the cell-block pattern of dots.

When he died, in 1852, he was better known as a musician than as a savior for the blind. Not until two years after his death did Therese von Kleinert play for the French emperor. Then Louis Braille's lonely crusade, marching along to the tempo of music, began to win converts and widespread attention. A century later, Braille's work has proved itself everywhere, especially to those for whom music, unseen but heard, has a special meaning.

Not even Louis Braille could have envisioned the thousands of scores emanating from a city in America—a city of which he probably never heard.

Indeed, it is a far cry from those desperate days when Louis Braille, hearing that his blind teacher had died, penned a requiem for him—a requiem whose title stands in sharp contrast to the light Braille brought—"Night Must Come." ▲▲▲

JOHANN

(Continued from page 9)

had erected three large, modern grade schools and a high school.

As a matter of fact, the schools were so elegant when compared to the one where Johann had formerly taught that it took him a while to adjust to them. He spent his first day inspecting all three schools, whisking up and down the halls with his brown eyes fairly popping, and repeatedly muttering to himself, pianissimo, "Well, bless my soul! Well, *Bless My Soul!*" The walls in the hallways were a beautiful light green tile about half the way up. Neatly printed signs were placed at strategic points to encourage the various animals attending the school to maintain the standards of discipline: "No Flying in the Halls," "No Digging in the Playground," "No Bathing in the Drinking Fountains," and "No Grunting, Chirping, Quacking, Squealing, Barking, or Clucking When Waiting in Line." The classrooms were spacious, well-

lighted, and filled with movable desks of blonde wood. The auditoriums had stage lights as fine as the ones Johann had seen many times in the Academy of Music in his own home town, and, best of all, there was a glass showcase outside of each classroom in which all the little animals could exhibit their work. As Johann pushed his appreciative nose against the highly polished glass, and surveyed the broad, empty shelves soon to be crammed with juvenile art, he remembered how thrilled he was, as a little squirrel, to have his drawing thumbtacked above the blackboard. My, how times had changed! As Johann backed away, he caught a momentary reflection of himself which caused his tail to curl slightly with approval. Then he carefully rubbed away the smudge on the glass with his sleeve, and continued his tour of inspection of his new surroundings.

A new school year, a new job, a beautiful little town, and three schools instead of one. Johann could already feel himself broadening as

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an educator. Now you would suppose that he would have been a very, very happy squirrel indeed, but this was not so. Something was bothering Johann. He tried to push the annoyance out of his mind; he tried counting his blessings; and he tried keeping very busy, but to no avail. You see Johann had always been a music teacher, and now he was a music supervisor, and to tell you the truth, the poor fellow didn't know the difference. Whenever he was introduced as "the new music supervisor from Merryville" he would bow his special low, elegant bow and think to himself, "Exactly what is a supervisor supposed to do?" In his former position, Johann taught about two hundred animals, and he was able to visit all of them in their classrooms each week and bring music into their lives personally. But now he had many times two hundred students and, just at the thought of it, he was beginning to feel like the old woman in the shoe. Then, too, the problem of individual differences was staggering.

How could he possibly reach all these students? As the problem grew greater and greater in Johann's thinking, he paced round and round the town square with his head bent low, and even forgot to look in the shop windows.

Staff Meeting

The day before all the animals came back to school, all the classroom teachers and all the principals and the superintendent and other school officials gathered together in the large cafeteria of one of the schools. Johann was looking his very best, and he was the first one to arrive. Miss Quackworthy, an alert looking duck who taught kindergarten, and Mr. Wily, a handsome young fox who taught sixth grade, introduced themselves to Johann and invited him to sit with them. All the teachers looked refreshed and rested after their summer vacations, and they all sounded gay and happy to be back at school. Then a very serious discussion started. The

teachers reviewed their goals for the coming school year in teaching the young animals of Merryville: they were to learn to read; to use numbers; to appreciate and understand the world around them through science, social studies, and literature; and they were to learn to be good citizens and to live peaceably and happily with one another. There was a beauty of purpose about these teachers that made Johann feel very proud of his profession, and firmly convinced him that teaching the young animals in the community was one of the most important jobs in society. Indeed, if he ever had any little squirrels of his own he would gladly send them to the Merryville schools. Then all of a sudden Johann had an idea. Perhaps this was a clue to his problem; perhaps it was his job to help these teachers become as serious and purposeful concerning music as they were about the so-called fundamentals in the curriculum. And perhaps this was a partial answer to his problem of contact with so many

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little pupils. If all these teachers became enthusiastic about music, all the little birds, rabbits, and other assorted small animals would have music every day. Johann tugged thoughtfully at his whiskers and smiled for the first time in four days.

As Johann left the meeting, he proceeded down a hallway that was new to him, and there, on a large door, was the sign "Music Closet." So this was where the music materials were kept. Johann fairly bounced over to the office to get the key, and bounced back with visions of autoharps, rhythm band instruments, gay songbooks, and records dancing in his head. Slowly the door squeaked open and a sorry spectacle greeted his eager eyes. Every shelf was a confusion of outmoded songbooks, slightly cracked records, drums with battered heads, and bent and pitchless pitchpipes. Johann groaned, picked up one old book, blew gently upon it, and immediately disappeared in a cloud of dust. How enthusiastic could these teachers become if this was the state

of the music materials? Johann was on his way back to the office, his tail very low indeed, when all of a sudden he had another idea. Perhaps this was another clue to his problem; perhaps it was his job to provide these teachers with the best of musical equipment and show them how to use it. Gradually the bounce came back to his step, his tail began to ascend, and Johann smiled for the second time in four days.

End of a Day

It was a beautiful September evening. The sun was beginning to set and a gentle, cool breeze was stirring the leaves of the trees. It was Johann's habit to spend this quiet time of day stretched out and comfortably relaxed on the highest branch of the highest tree he could find—his business, meditation. He once read the words of a famous physician, for Johann was an avid reader, who said, "Man integrates himself by meditation as well as by

action," and so each evening he would watch the sunset, dream dreams, cogitate, and become slightly more integrated. Johann was feeling satisfied and complete. He realized now that his problem was a big one and that no one could easily toss off a quick and effective solution. He supposed that only someone who had lived through many years of service as a music supervisor could adequately describe the responsibilities of such a job. But he had made a start. Somehow he must help the classroom teachers in Merryville to understand how much music can mean in the lives of young animals and then he must put excellent musical tools in their hands and give them confidence in using them by showing them how. He must teach the teachers, and from what he had observed in the cafeteria he would probably learn a good bit himself in the process. Above all, he must establish good "human" relationships with the students, the teachers, the parents, yes, everyone in the town if he was to do his job

The advertisement features a black and white photograph of a flute and a piccolo resting on a decorative, scalloped-edge oval. The background is dark with floating musical notes and stars. The text is arranged as follows:

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well, for, "Whom can I teach if he be not my friend?" And so, as the sun sinks behind the hills of Merryville, and the horizon fills with elongated color, we leave our new friend Johann, the music supervisor, very much preoccupied with his high thoughts—high not only because of his altitude. ▲▲▲

FOR THE MASSES

(Continued from page 33)

thirty members and these were the trainees. With this system they never found but a few of their potentially great swimmers. Those with hidden potential who could not swim or who swam poorly when the squad was formed were never found. The most important point to note here is not that the school had winning teams, but that several hundred young people learned to swim, learned how to protect their lives in water and how to enjoy themselves in a healthful constructive sport which would enhance their quality of physical activity throughout their lives. The winning teams were the natural outcome of the development of all which included the best and the poorest.

Having followed through on this system of instruction for all, there is one inescapable conclusion and that is no one can determine the developmental potential of any one individual until the individual has had training. Some of the most unlikely prospects before training in swimming were some of the best after training. Again I point out that the greatest good of such a system of instruction is the constructive, healthful, and enjoyable sport which is added to the mass of students. The winning team is a concomitant dividend issuing from the broad base of instruction for all.

The parallel which I wish to draw has significance for music for the masses. Just as everyone who can move his muscles, can be taught to swim and enjoy it, so everyone who has vocal chords with which he can produce sounds can be taught to sing. Among ten persons who are taught to swim there is at least one person with great potential for form, speed, and endurance. Similarly, it is my belief that among ten persons

A Little of Disc and Data

NORMAN SHAVIN

This is the first column of record reviews which MUSIC JOURNAL has ever published. It is in response to requests from many readers who want to know what current releases are available and what they may reasonably expect to find if they purchase the recordings. There is no attempt at lengthy critical analysis in this column. Its sole purpose is to give readers an informative and quick summary of new recordings in the classical field plus some comment on general trends in the recording industry.

High-fidelity, that much-used and abused phrase, is becoming bigger business. A Federal Communications Commission officer predicts that sales of equipment may hit \$250,000,000 this year. . . . The purity of hi-fi sound may be getting on some enthusiasts' nerves. Why not a short record of surface noises for hi-fi fans who miss the hiss? . . . One such enthusiast of hi-fi really wants his equipment badly. He bought hundreds of dollars worth of equipment and paid for it with bad checks. A punster asked: Does a check make as much noise when it bounces in hi-fi?

Something new is being added to record albums. One firm has been putting cooking recipes inside some album covers. . . . Another is adding pictures in a booklet—reproductions of the paintings which inspired the music.

This probably has no place in a classical record album, but the jukebox, that monster in the eateries, is gaining fame overseas. Some 14,000 of them were shipped to foreign countries from the United States last year. About 20,000 more may be booming out jazz over there this year.

BAND MUSIC

AMERICAN CONCERT BAND MASTERPIECES: Eastman Symphonic Wind Ensemble (MG 40006, a Mercury LP, \$5.95). March bands to you may mean the nerve-stirring stuff of Sousa and Goldman. But band music has been on the march since triumphant choruses were written for splendid churches of the sixteenth century. This is contemporary music, mostly in a sophisticated vein, that is vast in its expressions, delightful in presentation, and pleasantly free of the customary rigid march form. Works are Persichetti's *Divertimento for Band*; Gould's *Ballad for Band*; William Schuman's *George Washington Bridge*; Bennett's *Suite of Old American Dances*; Piston's *Tunbridge Fair*, and Barber's *Commando March*. It adds up to a new experience in the band idiom, played with precision and powerful richness under Frederick Fennell's baton.

SOLO AND CHORUS

BRITTEN: Serenade, Op. 31, and Folk Songs of the British Isles (Boston Records, B-205, LP, \$5.95). Britten is at his best with that most personal of instruments, the voice. David Lloyd, tenor; James Stagliano, horn; and strings of the Boston Symphony Orchestra often grow fervent and glow in the serenade, six settings of texts by British poets of bygone ages. No less clear and striking are the folk songs, sung by Lloyd and soprano Marguerite Willauer, with Wolfgang Schanzer at the piano. An uncommon treat in sound too.

Foss: *A Parable of Death* (Educo Records, ECM-4002, LP, \$5.95). I first heard this work some months ago when it was premiered by the Louisville

Orchestra, which commissioned it. This is a chamber music version of Lukas Foss' shadowy and foreboding work. It is a valuable addition to the choral repertoire, cast in a grim mold. On the disc are tenor Richard Robinson and the Pomona College Glee Clubs, backed by eight instrumentalists. If some of the staggering force is lost in the chamber version, it is compensated for by arrow-straight clarity of the individual parts. Robinson is in fine voice.

CHARPENTIER: Magnificat in D (The Haydn Society, HSL-102, LP, \$5.95). This is a monumental choral work by Marc-Antoine Charpentier, the French composer who died in 1704, overshadowed by the prominence of Lully. This seldom heard treasure has the booming vitality of the greatest works of J. S. Bach and deserves popularity. The artists are the Chamber Orchestra of the Concerts Pasdeloup and the Chorale of the Jeunesse Musicales de France. They perform as if possessed by the religious fervor that moved Charpentier to pen this most brilliant of his 11 magnificats. This is indeed magnificent music, stirring in its beauty, profound in its homage, and striking in its balanced interpretation and sturdy sound.

PIANO

CHOPIN: Sonata No. 2 in B-flat Minor, Op. 35; Fantasy in F Minor, Op. 49, and Barcarolle in F-sharp Major, Op. 60; Yves Nat, pianist (The Haydn Society, HSL-97, LP, \$5.95). This French pianist, who left a virtuoso's career for the music classroom in 1934, came out of semi-retirement recently and made recordings in 1952. This magnetic, masterful artist has been silent too long. His piano knows no limits in expressing the mysteries of the Sonata, with its famed "Funeral March," or the impassioned Barcarolle.

SCHUMANN: Symphonic Etudes, Op. 13, and Fantasy in C Minor, Op. 17; Yves Nat, pianist (The Haydn Society, HSL-87, LP, \$5.95). Schumann was not a great symphonist, but he succeeded in making his piano speak like an orchestra. In these works he packed the grandeur of great utterances, penned between the time he was twenty-four and twenty-six. This is another remarkable recording by Nat. Schumann's music is the stuff of which beauty is made, and the fact that he wrote the Fantasy as a contribution to a proposed Beethoven monument does justice to the motivating power. Sound: excellent.

BARTÓK: Sonatina in D Major, and 15 Hungarian Peasant Songs; pianist, Lili Kraus (Educo Records, EP-3008, LP, \$5.95). Lili Kraus, a recording artist for more than twenty years, was a student of Bartók. Her reverential approach to the composer is the proper framing for the music of a man who felt the heartbeat of a people. This is a rewarding record that pays homage to Bartók. The style of playing is personal and warm.

BEETHOVEN: Sonata Pathétique, Op. 13; Sonata in G Minor, Op. 49, No. 1; Sonata in G Major, Op. 49, No. 2; *Fuer Elise, Minuet in G*, and seven Bagatelles, Op. 119. Lili Kraus, pianist (Educo Records, EP-3006, LP, \$5.95). This serves as a fine bridge for the student who seeks a maturing Beethoven's progress from earlier works to more important ones. Some of the trifles could have been omitted, but it is still a delight to hear an inspired artist play as if for only one listener.

VIOLIN

RAVEL: Tzigane, Habanera; BARTÓK: Six Roumanian Dances; DEBUSSY: Sonata No. 3. Arthur Grumiaux, violin, and Paul Ulanowsky, piano (Boston Records, B-203, LP, \$5.95). Sparkling and fiery fiddling by the thirty-two-year-old violinist give added life to lively works. Mr. Grumiaux made his American debut in 1952 playing the Tzigane, and he knows what he's doing. If Ravel ever meant to befuddle a violinist with this score's demands, he never for a moment succeeded in baffling the soloist on this record. The Bartók trifles are well-known and charming. The Debussy work, written after the composer's unsuccessful cancer operation, reflects to some music historians, the composer's struggle against death. Some see in it a revival of powers. Whatever you choose to find is there, but above all there is a strength of character which does not escape Mr. Grumiaux.

who may be taught to sing there is one person who has considerable potential ability for exceptional vocal performance. Those with voices of great quality can only be found by training all. Through continued training the great will emerge.

The above analogies would seem to put the emphasis upon finding the great or producing a winning team or a superb glee club, but this is not the case, for the level of instruction and the joy of engaging in musical expression will be enhanced for all. Music of, by and for the masses will produce the superb and the sublime.

Again the eternal question arises. How can we possibly give voice instruction or even choral direction with our limited budgets? In answering this question, of one thing we can be certain. There can never be instruction for all until those responsible for instruction determine to reach all. This is impossible of accomplishment in a large school without the extension of instruction through those who have been taught to teach. Advanced students can be taught to form groups throughout our campuses. From these groups formed in clubs, fraternities, dormitories, and classes other groups can be formed for stepped up and higher quality performance.

By cherishing the ideal of universal participation for all persons within your institutions, are you as a teacher of music being impractical? My own answer to this question is—you are being most practical by reaching all with some type of musical training, even though you had no greater ambition for your services than to turn out a superb choral group or an outstanding orchestra. Your greatest chance for outstanding achievement is to have emerge from the training the greatest numbers it is possible to train.

Genuine greatness is not likely to be achieved by the teacher who looks upon his work as a duty rather than a privilege, as a job rather than a service, or as a second best to the concert stage. The teaching of music is a noble profession. But he that is greatest among you must be the servant of all. If you hitch your wagon to the star of the masses, if

on cymbals, the trumpet player was Charles Minelli, band leader at Ohio University—to name just a few. They gave a spirited rendition of "Billboard March," led by drum major Bob Roberts of Los Angeles. Mr. Roberts wore his red and white uniform backwards. His white rabbit fur shako was askew, and he waved a plumber's "plunger" in lieu of a baton.

Mr. Rascher beamed at his welcoming committee and sighed, "Colossal!"

The faculty could take—and pull—a joke, but they meant business when it came to rehearsals. Al Wright, director of Purdue's band, brooks no fooling around. Mr. Wright is a specialist in the type of football half-times popularly called "extravaganzas." Formerly director



Dr. Robert Hawkins

of the Miami Senior High School Band of Miami, Florida, Mr. Wright feels that, in general, eastern and western bands are more conservative than southern bands in their marching drills. "The climate probably has much to do with it," he states, "coupled with the fact that the South has more 'festivals' and therefore more excuses for a band to parade."

Mr. Wright feels that the trend in marching bands is toward "dance bands"—bands that do dance steps as well as military marching. In one of his classes at the camp devoted to marching band techniques he taught some of these actual dance steps to directors. Another camp instructor, Harold Walters, from Chicago, Illinois, has written the only book so far in print on the subject.

It is called *Dance-Time*.

No mention of bands would be complete without including majorettes. There were twirlers aplenty at this camp, "all over the place," as one bass player put it. One of the instructors, Jo Burdick of Los Angeles, says, "There is more to twirling today than just leading a band down the street. Ballet and even jitterbug steps have been appropriated. After all, if the band is 'dancing' the majorettes have to do something new too."

Bob Roberts, a twirling instructor also from Los Angeles, agrees with Jo that the trends in twirling point toward new and different routines. "The public is constantly hoping for—and expecting—something varied and unusual," he says. "Lighted batons and fire-twirling are no longer rarities. Even phrases like 'back double eight roll' and 'reverse butterfly with a whip' aren't as unfamiliar to the average person as they used to be."

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camp had seven bands at three levels of maturity. The ninety-piece symphonic band was conducted by Mr. Revelli; there were also two concert bands and four cadet bands. These bands gave several concerts for the entire camp to which the townspeople of Gunnison were also invited.

Lest anyone think this was just a band camp, or even a band-orchestra camp, we must mention the choral work headed by Dr. Peter J. Wil-

housky, director of music for the New York City public schools. Pleasant, calm, always smiling, Dr. Wilhousky was never satisfied with anything but the very best, and he knew how to bring out the best in those with whom he worked.

This Summer Music Camp was a tremendous success in its three areas of band, orchestra, and choral music. It gave attending students and directors expert technical training. It supplied the inspiration of working with

other students from all over the United States as well as with great men in many musical fields.

And, as Mr. Revelli says, "Here we learn the feeling, the true meaning of the music. Notes alone do not make music; it is the heart too." Dr. Rush adds, "At our Summer Music Camp we try to supply many phases of music. We want our students to appreciate and love good music as well as play and sing it. And we want them to have a good time doing it."

That this camp is accomplishing its aims is attested by the fact that many students have already signed up for the 1955 Summer Music Camp — another wonderful two weeks of music and fun. ▲▲▲

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OPERA IN ENGLISH

(Continued from page 37)

performance, so that others may partake of his contribution to the cultural well-being of man. But its value hangs in balance if it falls on ears that know not what they hear.

The circumstances under which the importance of the performing artist supersedes that of the creator of the art work is nowhere more apparent than in the opera house. Indeed the caste system in opera, more familiarly known as "star billing," influences many people in deciding whether or not they will attend a performance. Let it be understood, of course, that the artistic success of the composer's work depends on the performers, but in reality they are merely instruments through which a work of art is projected in communicable form. If we maintain that the functional purpose of singing is text projection, not sound per se, then we are led to the inevitable conclusion that words are the singer's only excuse for singing. Every medium has qualities and characteristics that are its own property. The singer may have to prove himself to be a past master in the art of vocal mechanics in order to produce a tonal column as uniform as that of the clarinet or to match the dynamic and expressive nuances of the violoncello. But when it comes to the projection of a text in musical form the singer is the sole purveyor for the kingdom of music.

An eminent teacher of singing once told me that at the first meeting

of the new members recently added to the roster of an opera company these words served as greeting: "You have been engaged to perform with this company in lieu of actors because you have displayed the ability to read your lines in time, in tune." Not a word about their voices, either adequate or spectacular. In addition to deflating their egos this must have prompted them to direct their ability toward meeting the requirements of artistic integrity with considerably more sincerity.

Words are what remove the singer from the realm of "pure" music, which is the unequivocal domain of the instruments. Words are what take the singer out of the orchestra pit and place him on the stage to perform his functional role in the unfolding of the story. Haven't we had our fill of vocal gymnastics? Haven't we been sufficiently overwhelmed by the phenomenon of "voice," by opera "stars," by the great "voices" of both past and present? Admiring a voice is like admiring a Stradivarius. This is a showcase type of appreciation which I think has its respected place and merit. But the opera house is not a museum!

Good Theater

I think one of the most effective ways to rectify the ills of opera and its audience is to turn opera into good theater. From the audience's point of view some really painstaking effort to make proper translations would in large measure help to lift the veil of nescience. The translator's role is an extremely arduous and vexatious one. He must remain objective and yet be completely sympathetic to the work that he is translating. There is undoubtedly an element of truth in the fact that poetic meter, context, innate meaning, word accent, even "musicality" of the language have no small influence on the melodic and rhythmic design of the music and on its texture and harmonic quality. No translation, however remarkable, can be completely satisfactory in maintaining this textual-musical relationship; but if the efforts of sympathetic translators can reduce the differences to a minimum their work will have been well done. I remember vividly the effect of a filmed-for-television performance of *The Barber of Seville*.

(Continued on page 62)

WHAT DOES CHRISTMAS MEAN IN YOUR TOWN?

ONCE again the editors of MUSIC JOURNAL want to invite readers to write and tell us about Christmas in their towns. Standard favorites as *The Messiah* and *The Christmas Oratorio* receive hundreds of performances all over the country, what we would like to know is what your

community, church, or school groups are doing that is different from the traditional holiday programs. Please send us a full account with accompanying pictures to illustrate. A \$25.00 prize will be given for the best story which will be used in the December issue of MUSIC JOURNAL.

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I realized afterward how little I had been aware of the music, yet I felt sure that I would have missed a single absent note. The libretto came to life, just as a play comes to life when it is projected onto the stage. The gestures became significant and more meaningful because I heard simultaneously the words that prompted them. In literacy and singability the translation was excellent. Even the quicksilver pace of Figaro's "Largo al Factotum" was not so garbled that one could not follow the narrative.

In a few passages it became necessary to rely on catching a word here and there in order not to lose the context (for example, in concerted parts), but nowhere was the focus of attention so completely disrupted as to make one turn to one's neighbor and ask, "What's he hollering about now?" Passages such as these have been described as becoming a matter of profound indifference to the listener. I think the profundity of indifference is not nearly so great as that which possesses the listener who is obliged to hear the story sung in a foreign language. It may be argued that the focus of attention in the opera house differs from that in the theater. The focus of attention is the same; it is the *scope* that is different. In one there is drama, pure and simple; in the other there is music and drama.

Both Needed

If it were only possible to eliminate the conjunction "and" and substitute for music *and* drama one word which would incorporate into its meaning the simultaneity of these two media we would realize that the addition of music does not make a radical change in what we see and hear. Music may quite readily be recognized as a dynamic companion to the drama—an emotional counterpart which underlines with varying emphasis the text of the drama; which makes of its climaxes strongly felt emotional upheavals; which creates for its cryptic elements subtle innuendos. The spatial and conceptual aspects of the drama are aligned with the temporal imagery of the music. Each seeks to complement the other. All three converge into one channel of aesthetic consciousness.

The universal attraction that art maintains essays the eventual popularity of opera beyond the borders of the land in which it is created. And with this geographical transplantation are encountered the barriers of language differences. This problem proffers two attitudes: Shall we assume complete isolationism and keep each country's operatic products within its own borders, or shall we make certain sacrifices and share in the democracy of art? Sacrifices to be sure. Anyone who has read Goethe's *Faust* in German and then in an English translation knows the extent and nature of these sacrifices. But this work in *any* language would leave its mark and become part of the literary heritage of its readers.

In America we read the literary works of great men from Plato to Proust in translation. It never occurs to most of us to read a book or see a play that is in a foreign language. There seems to be an innate sense of logic that compels us to behave in this way. However, the power of thought in us does not seem to be sufficiently disciplined to insure that this manner of thinking will manifest itself with any degree of consistency. The sight of an American audience assembled in an opera house to view and listen to a musical dramatic work being presented in an alien tongue savors of the pathetic. How can we possibly reap a heightened enjoyment through understanding unless the language barrier is eliminated? I should think that an opera being sung in any language other than that of the audience would *preclude* their understanding it. Of course anyone with a certain amount of imagination can, to a limited extent, judge what is going on from the scenery, the character of the music, and the costumes, gestures, and general demeanor of the participants. But this is at best a cursory type of comprehension which traverses the highlights and as a result of many loose connections weakens the plot considerably. Yes, it is all magic, romance, and illusions because nobody knows very much about what is going on.

It is too bad that we are not all master linguists. But the layman, being what he is and yet wanting to quench his aesthetic thirst at the fountain of art, should not be induced to accept a presentation of art

which is contrary to all the tenets of good judgment. If he wants to treat himself to the adventures of Don Quixote he must read Cervantes' work in an English translation and be prepared (if, one might add, this should occur to him) to accept the artistic sacrifices that accompany every work when it is translated out of its native tongue.

This is the price that literature and vocal music must pay in order that they may become the common property of all mankind. The price can be lessened by the work of careful and sympathetic translators. *Don Quixote* is a point in evidence, as is shown by the nature of the differences between the translation by Jarvis, which is one that has served readers for several hundreds of years, and the more recent one by Samuel Putnam. Perhaps even Chaucer's *Canterbury Tales* in its original middle-English would look strange to the layman.

Established Precedent

Scholars make such conversions as they deem permissible for better comprehension. Unless, of course, one decides that the "archaic" becomes an extra-dramatic aesthetic element in and of itself. Or that the work loses aesthetic qualities which collectively are too important to sacrifice—eloquence, incisiveness, subtlety.

The efforts of those who have appointed themselves to the sane task of wanting to provide a situation whereby opera can be effectively understood are meant to restore the perspective of those who have over a period of years been blinded by the spectacle of opera as we have come to know it. We who argue in favor of opera in English are not trying to break ground for "a brave new esthetic world"; we are merely trying to remedy a bad situation. In the minds of our adversaries our remedial efforts probably constitute a hopelessly lost crusade. Withal, I do not think the Metropolitan Opera Company would have dared to present Gluck's "unknown" opera *Alceste* in any language but that which the paying customer could understand.

The opposite camp boasts of books and pamphlets for consultation. How much easier it is for the layman to

buy his ticket and go to the opera house to enjoy himself without having to make any elaborate preparations; without having to hurriedly read a synopsis of the story which will serve him only as a vague abridgment throughout the evening; without the benefit of a between-acts narrator. Given a liking for music and drama, to become an opera-lover does not require a special kind of indoctrination. To be able to understand what is going on at the time that the text is being projected seems to me the logical alternative that some are willing to condemn.

American Awakening

There are, it is to be noted, some very hopeful signs of an American operatic awakening. There are composers who are writing important works for the stage. Through increased audiences and creative vitality, which are sure signs of activity in any artistic field, we are most certainly domesticating opera. The fire is being kindled in every opera workshop in our colleges and universities. Further encouragement comes from Congress. A bill introduced in the House of Representatives on January 3, 1953, which looks toward the eventual creation of a department of Fine Arts and Education of Cabinet rank, has as one of its objectives:

5. To encourage the development of a strong American theatrical and operatic art through maximum use of the English language in productions assisted under this act.

The time is not far hence, I think, when the production of an English-language version of a foreign opera will not set off a nation-wide debate. The opera-going public, who seemed for a long time to be content to remain in its semi-nebulous artistic stupor and show a disinclination toward opera in English, will, through the influence of the artistic efforts of its own composers, be shaken to a sense of reality and made to use more discriminate judgment in developing an appreciation for foreign opera.

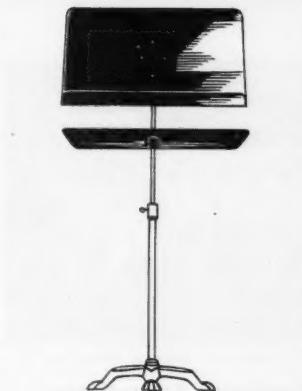
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NOTE:

Opera in English translation is becoming more and more acceptable to American music audiences. However, MUSIC JOURNAL would welcome any comments from readers as to how they feel upon this subject.



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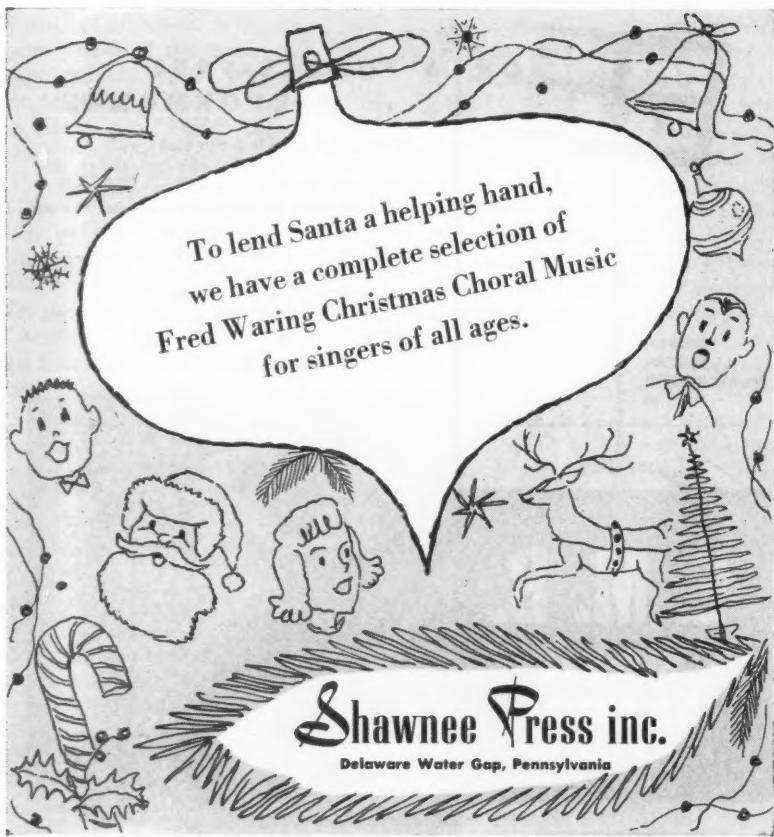
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THE SLUMP

(Continued from page 27)

has a great responsibility in keeping the child interested in music study and daily routine work. With the progressive methods of today, the teacher can make even the early stage of music study an enjoyable activity. If, however, the child is talented and the teacher exerts pressure to see that the talent is properly nurtured, the opposite from the desired effect is sometimes obtained and the child loses interest.

In the days of Mozart, Chopin, and Liszt, there were not so many distractions as there are for the modern child. A gifted child has to be protected from these distractions and guided in the direction of his talent. However, the desire of the great majority of music students is simply to make music for their own pleasure, for prestige in their own little social groups, or that they may acquire enough skill to play in ensemble groups in the community. The teacher who holds the standard of excellence up to virtuoso level for all students will hold the interest of fewer of his students, and for a shorter period of time, than the teacher who places the needs of the individual student as the first consideration. In studios where individual needs are heeded, there is more apt to be a relaxed and happy atmosphere. As a result the children will remain interested and gain pleasure from music study; and any "slumps" will be short-lived.

Other Suggestions

We might conclude with a few constructive ideas on how to guide the student through a "slump." First, more supervision is necessary on the part of parent or teacher, or both. Sometimes more lessons and less home-work, for a while, will do the trick. Second, it is important to cut down on the amount of the assignment. Expect less work for a while. A third suggestion is to plan entirely new material and be sure that this is material which is attractive to the child. We might remember that we ourselves have our hills and valleys of interest in our own activities. This will assist us in being tolerant and patiently helpful to both our children and our students.

TELEVISION

(Continued from page 25)

last year. The producer-director for the first four telecasts was Rudy Bretz, New York television consultant, who contributed many important ideas to the project.

This experimental series was financed by the National Association of Educational Broadcasters (from funds originally provided by the Fund for Adult Education), WCCO-TV and the University of Minnesota, and had the cooperation of the American Federation of Musicians. The Educational Television and Radio Center at Ann Arbor provided a grant of \$7,500 to kinescope the programs.

There were intermission discussions. One of the programs included an intermission discussion of the orchestra's financial problems. Other subjects discussed included the touring and recording activities of the orchestra, and the young people's concerts.

"Television served musical objectives, and technique never became an end in itself," Mr. Paulu reports. Whatever the camera showed had to be something which can hold a listening as well as a seeing audience. The most important point learned from the experiment, he further says, is that a telecast by a symphony orchestra will be viewed and enjoyed by many people who do not usually go to concerts or listen to symphonic music over radio.

It was found that television could take the viewer "inside" an orchestra and show him things he never saw before from his normal vantage point in the auditorium.

The audience rating for the series was a Pulse of 15—indicating an audience of at least 100,000 people per broadcast. Each single one of the nine concerts in this television series drew 100,000 viewers compared to the total audience of 129,000 for the entire series of 83 regular concerts presented by the orchestra for the entire season. That is certainly one good indication of a more broadly-based community interest in the orchestra.

Reinforcing these statistics were reports of regular and enthusiastic viewing by people not previously symphony-minded. For example,

Mr. Paulu says, orchestra members often reported, with pleasure and surprise, meeting strangers in such places as gasoline stations or grocery stores who would greet them enthusiastically with "I saw you on television."

Certainly the gas-station trade and the grocery-store trade will be welcome additions to the carriage trade.

Perhaps not all concert broadcasts will be so successful. Others may well be more so. In any event, it is important to remember that an educational station can apparently multiply an audience many times over, and that while such an increase might still not be a paying proposition for a commercial station, it is a valuable achievement for an educational station which is designed to serve segmentized audiences and to meet real educational and cultural needs.

Televise Rehearsal

An even greater opportunity to present the symphony with sure-fire visual attraction is the rehearsal—particularly if the conductor will extend himself somewhat for the benefit of the electronic medium.

There is also the possibility of bringing small groups from the orchestra with music and discussion in the Walter Damrosch manner. This should appeal to many performers who teach when not playing for the symphony, and who can benefit from the publicity.

I suggest that such activities as these coincide with the philosophy expressed by Grant and Hetinger in the study of symphony orchestras which they made a few years ago under a grant from the Carnegie Corporation of New York. In that study they said: "It is most desirable that a new spirit permeate the many symphony orchestras, that they break the closed circuit of their thinking and view their potential audience as expanding rather than having fixed limits."

What about building audiences for the future—the sand-lot teams that Arthur Judson frets about? Here again, educational television can do a teaching job. Dr. Joseph E. Maddy, director of the famous National Music Camp at Interlochen, Michigan, is highly en-

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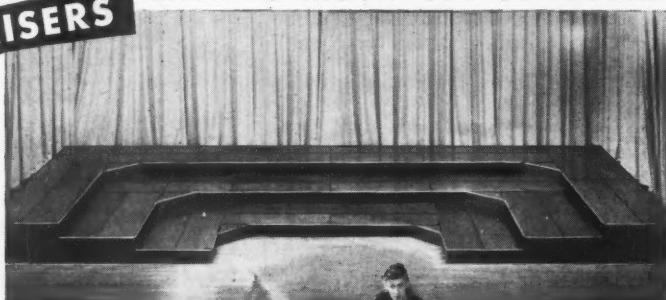
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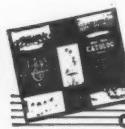
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thusiastic about the possibilities of teaching musical instruments by television. The efforts of local teachers could be supplemented by kinescoped lessons and demonstrations by the foremost teachers of the day. The Philadelphia public schools have had outstanding success in using television to teach instruments beginning with the toy color "xylos."

Thousands of occasional amateurs in any community would appreciate refresher courses in techniques which they have half forgotten. The increase of leisure time and the increasing number of retired citizens point up the possibilities here.

Consider what an incentive there is if hope can be held out to a youngster that extra hours of hard practice may be rewarded by an appearance on television. And educational stations can similarly stimulate more intensive rehearsals by school orchestras through offering to schedule those that can meet a certain standard of excellence. Here are the symphony-ticket buyers and the symphony "angels" of the future.

Nor should we underestimate the value of providing a wholesome, creative activity such as music for youngsters at a time when juvenile delinquency is so much in the headlines.

More than 1,000,000 boys and girls are now getting into trouble with the law every year. We are told that there are many more "hidden delinquents." From 1948 to 1953 juvenile delinquency increased about 50 per cent. The United States Children's Bureau reports that juveniles under eighteen committed 49 percent of the burglaries and 54 percent of all automobile thefts in 1953.

Comic Books

Dr. William Jansen, Superintendent of Schools in New York City, deplored recently the availability of narcotics and pornographic magazines. Dr. Frederic Wertham tells us that 90,000,000 comic books a month are circulated, principally to children between eight and sixteen, who read an average of ten a week, and that

many of the books specialize in violence, sex, and horror.

Perhaps we can save law-enforcement expenses for the community, and save the future of our youngsters if we can have a more active movement to substitute violins for zipguns, cellos for switchblade knives, piccolos for pistols loaded with chemicals, drums for bombs, percussion for pornography, horns for horror books, and rhythm for reefers.

If all these approaches are tried, is it not possible that local industries—observing how their employees and their employees' children are benefiting from the expanding service of the symphony and its widened popular appeal—will be more inclined to give a greater share of their tax-exempt donations to the support of that local orchestra?

In the light of all these considerations, it may well be that the development of educational television stations offers American symphony orchestras their brightest hope for broadened community support and expansion. Many symphony association leaders and their boards of trustees were among the first to recognize these potentialities and they are providing enthusiastic support for local movements to bring these stations into being.

▲▲▲

PIANO

(Continued from page 15)

plays the same phrase five times as a part of a piano composition. In the latter procedure it is necessary for him to re-create a mental concept each time. He *performs* the phrase five times instead of merely repeating it five times.

How can we be sure that children will acquire the skill to play the piano with the proper amount of technical proficiency? Much can be done by imitation. A child learns to speak his native language through imitation. A consistently good model of speech will help the child to acquire good speech habits even though he doesn't talk too well at first.

Much of the mortality in piano study has been caused by insistence upon technical perfection too soon, and by lack of skill in teaching music reading. Music reading in many cases is still anchored in the old concept

of note-to-note and in naming the lines and spaces first. The fine research and experiments in music reading conducted in many of the piano classes of the schools are producing some excellent devices for efficient music reading. Many piano teachers are aware of these fine helps and are using them in making piano study a vital part of every piano lesson.

Space does not permit treatment of the subject of music reading here. The point intended here is that recent research and experimentation in analyzing learning processes, if applied to piano teaching, will make piano study more effective and more efficient. We need to test and evaluate our teaching procedures from day to day to be sure that each assignment, each drill is designed to provide a wide variety of rich, meaningful experiences. We cannot stay anchored in teaching practices which do not meet the needs of today's children.

Piano teachers are not lazy people, but many are prone to follow the line of least resistance and teach as they were taught without careful evaluation, comparison, or exploration of teaching practices in other areas. We cannot remain stationary. When a teacher modifies an existing method, combines many fine procedures from different methods into one procedure, or creates a new procedure, he is using his experiences and knowledge as a rudder and not as an anchor. ▲▲▲

MUSIC QUIZ

The word-diamond below is based on the word SAXOPHONE. Just complete the words according to the definitions so that they read the same horizontally and vertically.

Fish	S
Cabs	— A —
Overshoe (variant)	— X —
Man's name	— O —
Coast	H
Conclusion	— — —
	E

(Solution on page 79)

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TUNING UP A CHILDREN'S CHOIR

Rehearsals mix fun, work, and a bag of candy



Hand pictures, made by Marilyn and choir, show direction of difficult tune. She made song's key word, "alleluia," from pipe cleaners and thread. Children were fascinated by what they called "bouncing notes."

Text and photographs
by Carl G. Karsch

"IT took me only one rehearsal," recalls Marilyn Schlicher, "to realize how wrong I had been to suggest calling my new group of first, second, and third graders a 'cherub choir.'" But Marilyn is quick to add that what the children lacked in cherubic deportment they more than made up for in musical talents. Soon the group, which now numbers thirty-five, began singing regularly at worship services. Marilyn began her work with the children's choir of the Church of the Master, Detroit, two years ago while a music student at Wayne University. Rehearsals give her a chance to put into practice the methods she learned in college and afford a Saturday morning hour of fun and knowledge for the children.

Because the church is small, rehearsals must be held in the front of the sanctuary. Marilyn feels this not only enables the children to feel at ease on Sundays but helps them realize they've come to worship God—not just to enjoy themselves. Rehearsals begin with the Choir Prayer: "Grant, Lord, the words we say and sing we may believe in our hearts; and what we

believe in our hearts we may live in our lives. Amen."

An hour is the longest period Marilyn feels youngsters can be expected to remain attentive. If they begin to squirm, she will dismiss them sooner. If interest flags, she'll suggest a game with a musical point. Occasionally the youthful director makes use of a tape recorder to let the choir hear its progress and its mistakes.

Mrs. Norman Pooley acts as choir mother. She supervises robing, sends out notices, keeps attendance, and—most important (from the choir's standpoint)—makes certain that each week someone brings a bag of candy which is distributed at the end of rehearsal. ▲▲▲

Photographs and text by Mr. Karsch are reprinted, with permission, from PRESBYTERIAN LIFE.

Upper Right:

Besides playing the piano, Marilyn often accompanies the choir on her flute, which is considered a treat. Best children's voices, she says, have flutelike quality. Also, instrument has accurate pitch that church pianos, because of constant use, lack. To teach rhythm, she distributes toy instruments to a few, while others sing and pretend to play.

Below:

"Perfect posture, hide that slump," sung by choir, has immediate results. If Marilyn notices poor diction, she asks how far mouths should be open. Children reply by propping open mouths with two fingers.



Right:

"What's in my hand?" Marilyn sings. Correct answer must be in tune. She stood one boy on chair to help raise his pitch. Children guessed she held candy, gum, lipstick, but were surprised to see toy skunk.



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MUSIC IN ASIA

(Continued from page 17)

instruments must be adaptable to such intervals. Do you cringe when you hear intervals which sound out of tune to our Western ears?

How does one notate such a scale on our five-line staff? Years ago I took down a Chinese folk song from the singing of T. Z. Koo and had to mark a quarter-tone with a small cross above the half-tone between three and four of our diatonic scale to indicate a departure from our Western tonality.

Indeed, most Oriental music, in whatever country, is handed down from generation to generation by rote because no understandable notation had been devised. One can admire the pertinacity of custom whereby the Arab, the Persian, the Indian, the Thai, the Burmese, the Indonesian, and even the Japanese (who had a cumbersome musical script in ancient times) can reproduce the music of his ancestors, stretching back to the beginning of time, without the aid of a written score.

A Pakistani who passed under my hotel window last Christmas Eve was playing a flute tune which lingered continuously on our leading tone of the diatonic scale. Here is the nearest I could come to the basic melody, which was so ornamented that I could scarcely determine its continuity.



The scale in Thailand encompasses seven whole-tones between the octaves. You cannot play it on your piano, unless it is out of tune at the right spots. You can try to play it on a Western stringed instrument, but your wife and the family dog and cat, to say nothing of your children or grandchildren, will fold their tents and silently steal away from the living room with the muttered imprecation, "Pop's playing sour!"

Fortunately for Western ears, most of the Thai tunes fall naturally into the pentatonic scale, omitting the fourth and seventh of our di-

atonic scale. With slight tonal modifications aurally, the Thais and Japanese particularly accept the adjustment of their melodies to the 1-2-3-5-6-8 of the Western diatonic scale. Hans Pringsheim has made a study of the music of Thailand, and has transcribed a suite of melodies for violin and piano wherein the violin states the melody and repeats it in upper or lower octaves while the piano runs the gamut of supporting figurations. The result is close to the experimentation of some of our modern composers whose dissonances, according to traditional standards, combine unpredictable atonality and resolutions.

In recent years no Westerner (except perhaps in a Red Chinese jail) has heard a Shanghai fiddle played in Shanghai. Perhaps the Commies have also infiltrated Chinese concerted music so that the former pandemonium of nasal caterwaulings, tom-tom beatings, and cymbal clashing has been superseded by party-line conformities. Almost anything would be an improvement musically.

Besides the several types of drums, three Japanese instruments produce beautiful tone qualities either alone or in combination—the samisen, the koto, and the shakuhachi.

The samisen came to Japan from the Chinese three-stringed san-shien about A.D. 1560.



These four traditional tunings allow some latitude in the choice of melody to accompany classic recitations. Moreover, the samisen has recently become a solo instrument. I was greatly impressed with its appeal as played by Miss Eiji in a private recital in Kyoto. Her recordings of samisen music are best sellers in Japan.

The koto is a thirteen-stringed instrument which lies flat on the floor. The performer kneels or sits cross-legged before it. Thirteen bridges are adjusted before each selection to effect the desired length of string. The player uses the thumb, first finger, and middle finger of the right hand to pluck the strings, while the palm of the left hand is dexterously pressed against the strings beyond each bridge to make further subtle changes in pitch. Quarter-tones and

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ant of one of mankind's earliest instruments. The Bronze Age fixed its prototype, and today we still find ancient examples throughout Asia. The characteristic nubbin on the face of the disk which the player strikes with the soft-headed stick appears on carvings in the ruins of Borobudur in Indonesia and of Angkor Wat in Cambodia.

The lowland Filipinos were Christianized by the Spaniards. The early parish priests taught the Filipinos to make instruments of bamboo to approximate Western instruments. In the early days of the American regime, "bamboo bands" were still extant. Even more recently, the "rondalla" or string band serenaded through the villages—bass guitars, Spanish guitars, mandolins, and what we would call a ukulele-type treble guitar, plus an occasional violin—all homemade. These brought Filipinos their first taste of Western world music.

It is fairly certain that no Asian country had music in triple measure until Spanish rhythms influenced Filipino styles. Indeed, the music of the Orient is uniformly in duple measure. Wagner could still make *Lohengrin* interesting throughout by using essentially only duple measure.

Thus Philippine music today stands as a glowing example in Asia of the retention of ancient forms and of the adaptation of the styles of the Western world, first of Spain and more recently of the United States. In many ways, the Philippines justifies its designation as the "show window" of democracy in the Orient. ▲▲▲

MUSIC TEACHER

(Continued from page 49)

select songs for the group to sing I learned not to be surprised when the boys frequently chose hymns. The boy who never seems to have a serious thought picks "Faith of Our Fathers" or "Onward Christian Soldiers."

One can teach children to sing sacred music reverently. The primary child likes to bow his head and close his eyes when he sings a little prayer.

If the school music program is

good its effect should be felt eventually in community churches which do not have trained choir leaders. This will come more quickly if the students are taught discrimination rather than blind acceptance of the teacher's will. Progress may be slower but it will be more sure and its effect will be felt more when the teacher is not present to insist that the music be sung properly.

The student who has learned to listen to tone quality in the classroom will not be satisfied with poor tone in the church choir. If he has learned the principles underlying phrasing and knows that good phrasing makes music better, he will begin to sing properly even at church. The struggle for good pronunciation seems at times an eternal one, but even this can carry over into the church so that those who are school-trained will know better than to sing "This is my ta-a-a (task)." Correct posture can become almost automatic, and proper deportment when facing an audience, instinctive.

Gradual Improvement

The quality of singing in some churches leaves much to be desired. Some tunes are of the jitterbug variety and the singing makes up in volume what it lacks in quality. An attempt to influence musical taste through the example of the school may seem to produce no result. It is a case here of the old saying, "If you want to educate a child, start with his grandparents," and we didn't have grandpa in school. Since we can do nothing with him we shall have to do the best we can with his descendants and hope for eventual improvement.

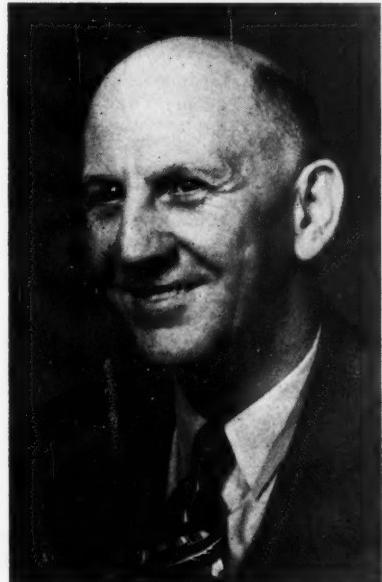
The school music teacher who accepts a choir job and thereby raises the standard of music in the church is making a real contribution in the field of music. The salary may be small or nonexistent but he will be paid in satisfactions and in the friendship of those he serves. If, for one reason or another, he feels he cannot be tied down to such a position he can still do much for the churches of the community by his spirit of helpfulness, his willingness to cooperate whenever possible, and his influence upon the pupils he meets daily in the classroom. ▲▲▲

ALL NIGHT SING

(Continued from page 19)

by the death of two of its members, R. W. Blackwood and Bill Lyles, who were killed in the crash of their private plane just before their scheduled appearance at the Clanton, Alabama, Peach Festival in June. Following the tragedy, it was thought that the musical group, whose members had sung to an estimated million listeners since its organization in 1934, would never sing again, but early in August a new Blackwood Brothers Quartet appeared for the first time at the Blackwood Brothers Memorial Singing.

The memorial singing was held at the Clanton airport, scene of the



M. B. Myers

fatal crash, and more than 5,000 persons were present for the event. Nineteen-year-old Cecil Blackwood replaced his brother in the singing group, and J. D. Sumner, a former member of the Sunshine Quartet of Tampa, sang bass in the place of Bill Lyles. The crowd gave them a tremendous ovation, especially when they sang "Have You Talked to the Man Upstairs?", the final recording made by the original Blackwood group.

"Have You Talked to the Man Upstairs?" is probably the current favorite with all-night singing audiences now. Other gospel songs often requested by the audiences include

"I Want To Be More Like Jesus," "I Believe in the Man in the Sky," "I Wanna Go There," "In My Father's House," "Robe of Glory," "Supertime" and "Love of God." Audiences like the simple lyrics, rhythmical tempo and close harmony these and other gospel songs feature.

The growth in popularity of the all-night sings still baffles many observers. All-day singings, with dinner on the ground, have been popular in the South for generations, but it was not until World War II came along and upset the pattern of living that night sings became popular.

During the war, nearly all of the singers who weren't in the armed forces were working seven days a week in defense plants. They could not sing in the daytime, so they arranged to sing at night. The night sings proved successful from the very beginning, so successful that they continued after the war and have grown steadily in popularity.

One of the South's outstanding promoters of all-night sings is M. B. (Pop) Myers, of Montgomery. Mr. Myers is founder and trustee of an organization known as American Youth Singers, with more than 20,000 members in seventeen states, an organization which sponsors from one to three all-night sings each week.

"The American Youth Singers," Mr. Myers says, "was organized in 1949 for the purpose of encouraging boys and girls to study the word of God and to read gospel, spiritual, and patriotic songs correctly."

At present the organization is raising money to develop a summer music camp on 400 acres of land purchased last spring in Elmore County, Alabama. Plans call for providing accommodations for 1,000 boys and girls and carrying on a program which will combine work, study, worship and recreation, Mr. Myers noted enthusiastically.

Biggest boost in providing funds for the camp came in June, when some twenty quartets appeared without charge on a program of gospel singing at the State Coliseum in Montgomery. It will take the proceeds from many all-night sings to provide enough money to complete the music camp, but Mr. Myers believes that lovers of gospel music and of all-night sings will give the project the support it needs.

Meanwhile, the all-night sings go

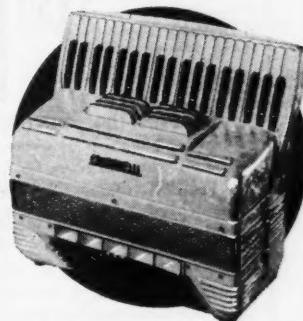
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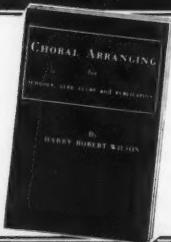
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on, attracting thousands of listeners. As Mr. Myers says, "The popularity of all-night sings is just one of those things you can't explain. It is something you have to see and hear to fully appreciate." ▲▲▲

OPERA QUIZ

EACH of the operas on the left below takes place in one of the countries on the right. Can you match them up properly?

- | | |
|---------------------------------|-----------------|
| 1. La Bohème | 1. Egypt |
| 2. Carmen | 2. England |
| 3. Lohengrin | 3. Bohemia |
| 4. The Masked Ball | 4. Belgium |
| 5. Madam Butterfly | 5. India |
| 6. Elektra | 6. Italy |
| 7. Eugen Onegin | 7. China |
| 8. Aida | 8. Germany |
| 9. Faust | 9. Sweden |
| 10. Der Rosenkavalier | 10. Russia |
| 11. Lucia di Lammermoor | 11. France |
| 12. The Bartered Bride | 12. Spain |
| 13. Martha | 13. Scotland |
| 14. Samson and Delilah | 14. Austria |
| 15. Lakmé | 15. Turkey |
| 16. Cavalleria Rusticana | 16. Japan |
| 17. Turandot | 17. Switzerland |
| 18. La Sonnambula | 18. Palestine |
| 19. Abduction from the Seraglio | 19. Ceylon |
| 20. The Pearl Fishers | 20. Greece |

(Solution on page 79)

MUSIC really has a grip on one family, according to a San Fernando, California, news item. Mrs. Iva Mead, a social service worker, asked the man of the house for his name.

"Piano," he said.

"Your first name?" she asked.

"Parlor," he said.

"Really?" she asked.

"Really!" he said.

So she wrote down—"Mr. Parlor Piano."

"Any children?" she inquired.

"Just one," the man answered.

"And its first name, please?"

"Well, to save you time, I'll get out the birth certificate," he replied.

The child's name on the document—Grand Piano.

Maybe the youngster is known also as — you guessed it — Baby Grand.

MOCCASIN BAND

(Continued from page 11)

pany and located on the station grounds. It is constructed of wood and stucco with a stage 28 by 18 feet in size and has a dressing room for band members. Homer Cooyama and Tony Toya, two members of the group, decorated the building; Cooyama with a mural depicting Santa Fe's progress in the West during the past sixty-five years; Toya the outside of the shell, reproducing the Santa Fe emblem and the band's insignia on the front and sides, plus a sign proclaiming the structure as the "Home of the Famous Santa Fe Indian Band."

This jam-session-grown-into-a-famous band is now self-sustaining.



Felix Coin, a machinist, is the talented Hopi Indian who has been director of music and conductor of Winslow's Famous Santa Fe Indian Band since 1947. He first joined the organization as a cornet man in June 1940.

Often called upon to play commercial engagements, the band keeps its earnings. When an appearance is sponsored by the railway, the Santa Fe, appreciating fully that this group of employees is an unusually fine emissary of goodwill for the company, pays all expenses.

Employees Share

And the employees do their share. They rehearse almost constantly on their own time, inspired by the high standards of musicianship demanded by their director, Felix Coin. From "Hail, Hail, the Gang's All Here," which was the hit of that 1923 pic-

nic, they have developed a repertoire which includes all the marches, overtures, serenades, novelties, and characteristic Indian music which can be played by a band.

The Santa Fe Railway is justifiably proud of these employees whose love for music built a band with masterful musicianship from the nucleus of a bass drum, a dented tuba, an old cornet and a broken yardstick. ▲▲▲

Beryl Friedel's story and the illustrations are reprinted, with permission, from *MUSICANA, the U.S. Army, Navy, and Air Force Bandsman's Association magazine*.

GLORIA

(Continued from page 51)

scores. All publications are used (all editions are enough alike that this can be done). The publicity is handled from my office through the area publicity director. We send material to the publicity managers, who in turn see that their local papers get the facts."

What is gained from these presentations?

"There were 34 denominations represented in the 1953 Festival. Thirty-four church bodies joined together in singing praise to the King of Kings. This cooperation alone is worth the effort. Also the impression among the unchurched is tremendous. It shows that Christians can unite and sing and get along without fighting. It helps the individual choir and choir member a lot. They sing under direction they haven't had before; they get the inspiration of singing with a large group of singers; and they will sing to a larger group of people than they normally would reach.

"Each year the performances have risen musically; the choirs know the music better and the conductors can get more out of them; and the soloists are getting more of a grasp of what is in the music. Often on these Messiah Sundays I have telephoned from one area to another during the performances to find that all are at just about the same place in the music."

Aren't they really concerts?

"No," Dr. Bachlund answered. "They are worship services. We begin with an invocation; we take an offering; and we end with a benedic-

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tion. The three ministers represented give their time gladly and feel that it is a thrill, and many a minister has said in front of one of these vast audiences what a wonderful thing it is to see the choirs work together, sing together, and pray together toward the common good."

Perhaps in future years Messiah Sunday will become a National Festival and thousands of church choirs will be singing this great work at the same hour. ▲▲▲

HAVE YOU HEARD?

WELL, IT'S HAPPENED. A trio of robots are putting some musicians out of work. In Paris the three artists of iron perform daily concerts, popular and classical, from a department-store platform.

The life-size figures make life-like movements as they play a guitar, saxophone, and drums. One robot announces the selections and thanks the audience for its applause.

With action synchronized to the music and voice which comes from a concealed phonograph, the trio is known, appropriately enough, as *Trio Fantastique*.

They can also get up and down—and wink. Maybe like Liberace.

MORE CLASSICAL music is now being offered on radio stations than at any other time, a survey shows. The national average for all stations has risen from 5.75 hours per week in 1952 to 6.4 hours per week last year.

State by state, weekly classical music programming ranged from 16.8 hours per station in Maryland to 2.8 hours in Tennessee. But if you live in Washington, D. C., you are in long-hair heaven. Music lovers there get 29.7 hours a week.

THE COMMUNISTS have declared war—against American jazz. Ordered by East German Red officials to disband, 18 jazz-band musicians rebelled and left for the West Berlin refugee zone, where they could keep pounding out (red) hot licks.

Their music, termed "uncultivated American jazz" by the Reds, was given promise of a booking from the United States high commission station—Radio in Allied Sector.

CONTESTS AND COMPETITIONS

National Songwriters Contest. Sponsored by the Musicians Club of America, this contest is open to everyone living in the United States, Canada, Mexico, and the Latin American countries. Eight winning songs will be selected by a panel of prominent composers and leaders in the music field and winning songs will be published with the composer receiving the customary royalty contracts. The first winning complete song will receive \$1,000 cash award, and the first winning lyric or poem will receive a \$500 cash award. Composers may submit popular, classical, semi-classical, sacred, folk songs, or lyrics. A two-dollar registration fee is required for each entry submitted. The contest ends at midnight, December 31, 1954. Entry blanks and rules may be secured from National Songwriters Contest, P.O. Box 1861, Miami 11, Florida.

The Musical Fund Society of Philadelphia. Competition for a prize of \$1,000 to be awarded to the composer who submits the best original composition for mixed voices of three or more parts, for chorus and orchestra, with or without incidental solos, to a text in English, which may be either sacred or secular, preferably approximately ten to twenty minutes in length, and which has not been published or performed in public before. Entry forms, containing the terms and conditions of the contest, may be obtained from Dr. F. William Sunderman, Chairman of the Committee of Music of The Musical Fund Society of Philadelphia, 1025 Walnut Street, Philadelphia 7, Pennsylvania. Contest closes December 31, 1954.

Arcari Foundation Competition. An award of \$500 will be given for an original accordion composition in the form of a rhapsody for accordion and orchestra. The competition is open to all composers in the United States and abroad. Closing date is October 15, 1954. Further information may be secured from Mr. Nick Fantazzi, Secretary, Arcari Foundation, 14 Merion Road, Merion, Pennsylvania.

American Guild of Organists Prize Anthem Contest. A prize of \$150

will be awarded to the composer of the best anthem for mixed voices submitted by any musician residing in the United States or Canada. The text must be in English and the work should not exceed five or six minutes in length. The anthem will be published on a royalty basis. The manuscript, signed with a nom de plume or motto and with the same inscription on the outside of a sealed envelope containing the composer's name and address must be sent to the American Guild of Organists, 630 Fifth Avenue, New York 20, New York, not later than January 1, 1955. Return postage must be enclosed.

Friends of Harvey Gaul Composition Contest. A \$300 prize will be given for a work written for violin solo with piano accompaniment. An additional prize of \$100 will be offered for the best composition for four harps. Each composition must be signed with a nom de plume; attached to each must be a sealed envelope containing the name of the composition as well as the real name of the composer, and bearing the nom de plume on the outside. All manuscripts must be in ink or photostatic copy. More than one composition may be submitted, but an entry fee of \$2.00 must accompany each manuscript. Closing date is December 1, 1954. Further details may be secured from Mrs. David V. Murdoch, Chairman, Friends of Harvey Gaul Contest, 5914 Wellesley Avenue, Pittsburgh 6, Pennsylvania.

Northern California Harpists Association Contest. Two prizes of \$150 each will be awarded for compositions for solo harp, or harp in a solo capacity with one or more instruments or voices. The competition is world-wide, and only music composed during 1954 is eligible. There are no restrictions on the length or style of the work submitted. In addition to an easily legible manuscript, the composer must also submit a recording of the entry on platter, tape, or wire. The composition is to be submitted under a nom de plume and an entry fee of one dollar is asked. Entries must be in by December 31, 1954 to Yvonne LaMothe, 687 Grizzly Peak Boulevard, Berkeley 8, California.

O Say Can You See?

MUSICAL CROSSWORD

Evelyn Smith

A contributor to the Hudson Newsletter sent this rhymed comment on our universal unfamiliarity with our national anthem:

"O say can you sing from the start to the end

What so proudly you stood for when the orchestra played it;

When the whole congregation in voices that blend

Strike up the grand hymn—and then torture and slay it?

How they bellow and shout, when they're first starting out, But the 'dawn's early light' finds them flound'ring about.

'Tis the Star Spangled Banner they're trying to sing.

But they don't know the words of the precious old thing."

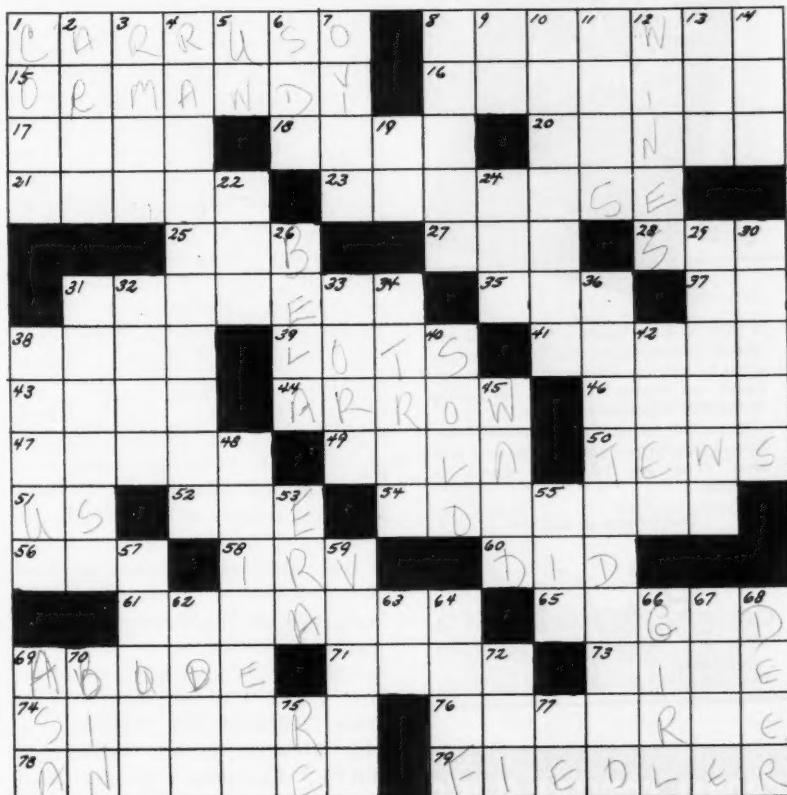
A postscript added to the above (which you have probably been singing to the tune of the anthem) goes like this:

"The rocket's red glare' gives the bravest a scare

And there are few left to face 'the bombs bursting in air.'

'Tis a thin line of heroes that manage to save

The last of the verse and the 'home of the brave.'"



(Solution on page 80)

ACROSS

- 1 Polish-born tenor
- 8 Musical tales
- 15 Conductor of Philadelphia orchestra
- 17 Servant
- 18 Quality of certain wines
- 20 Harrows
- 21 Appear on stage
- 23 Move in the opposite direction; dancing
- 25 Dissident; colloq. U. S.
- 27 High priest of Israel
- 28 Ecclesiastical degree
- 31 Metropolitan mezzo-soprano
- 35 Mildly alcoholic beverage
- 37 Old method of writing the
- 38 Food; slang
- 39 Fortunes
- 41 Sign of the Zodiac
- 43 Elizabethan art songs
- 44 Figure indicating direction
- 46 Cut
- 47 Onion-like vegetables
- 49 Hybrid

- 50 Decades
- 51 We, objectively
- 52 Verb-forming suffix
- 54 French orchestra conductor
- 56 Favorite expression of the musical King of Siam
- 58 What Mr. Berlin might be called by his friends
- 60 Performed
- 61 Gets back
- 65 Sharp
- 69 Home
- 71 First king of Israel
- 73 Loki's motif
- 74 American popular singer
- 76 Contrition
- 78 Antagonists
- 79 Conductor of the Boston pops

DOWN

- 1 Pertaining to Cretaceous era in Greenland
- 2 One of the few remaining monarchies today
- 3 Give off
- 4 Politician-pianist
- 5 Successor to the League of Nations; abbr.
- 6 Measurement of length; abbr.
- 7 Town in Massachusetts
- 8 Municipal administrative officer
- 9 Noun suffix used in names of chemical derivatives
- 10 Brooklyn-born operatic baritone
- 11 Decays with time
- 12 Baseball teams
- 13 British letter of the alphabet
- 14 Double curve
- 19 Brother of Odin
- 22 Change the speed of a motor
- 24 Highest note
- 26 Bartók
- 29 Pan was the most noted exponent of this instrument
- 30 Musical accents
- 31 Most skittish
- 32 Pulled apart
- 33 Standard

- 34 Play an instrument unskillfully
- 36 National meeting of Welsh musicians
- 38 French soprano
- 40 Individual performance
- 41 Weight of ancient Rome
- 42 French color
- 45 Proceed
- 48 Hungarian-born violinist
- 53 Period of time
- 55 Device joining musical notes
- 57 Old woman
- 59 Needed for foreign performers to enter the United States
- 62 Dutch cheese
- 63 Scottish negative
- 64 Breaking waves
- 66 Young female
- 67 Scottish
- 68 Horned animal
- 69 Peer Gynt's mother
- 70 Storage container
- 72 Hawaiian gift to visitors
- 75 Second note of a scale
- 77 Pronoun



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COMMUNITY

(Continued from page 29)

guarded jealously, in the orchestra world successful know-how is available for the asking.

Among the people involved in the exchange of facts and know-how during regularly scheduled sessions were: Samuel R. Rosenbaum, trustee of the Music Performance Trust Fund; William Hartshorn, supervisor of music of Los Angeles Public Schools; John Edwards, manager of the National Symphony; Miss Elizabeth Ohr, head of art and music department, Indianapolis Public Library; Hobart Schock, librarian of the Cincinnati Symphony; Harold Kendrick, manager of the New Haven Symphony; Ralph Black, manager of the Buffalo Philharmonic; Alan Watrous, manager of the Wichita Symphony; William Martin, manager of the Pittsburgh Symphony; Boris Sokoloff, manager of the Minneapolis Symphony; Miss Helen Riordan, manager of the Fort Wayne Philharmonic; Miss Jeanne Burru Kearley of the Mobile Symphony Women's Committee; Miss Cecile Vashaw, supervisor of music, Toledo Public Schools; William Melson, Station WBT and WBTV, Charlotte, N. C.; Earl Minderman, executive secretary National Association for Educational TV; Mrs. Fanny Hassler, conductor of Students' Symphony of Chicago; Henry Sopkin, conductor, Atlanta Symphony; George Barati, conductor, Honolulu Symphony; Richard Lert, conductor, Pasadena Symphony; Mrs. C. H. Pascoe, president Tucson Symphony Women's Association; Mrs. Sara V. Morrow, manager, Shasta Symphony; Arthur Darack, music critic, *Cincinnati Inquirer*; Louis O'Connor, president, Fort Lauderdale Symphony.

The Four Hundred Obtained Inspiration. The inspiration was largely self-generated by the people attending the activities. Orchestra people suddenly stepped out of a world in which orchestras and great music must be "sold," fought for, championed, and explained, to live for three days in a world consisting only of symphony orchestras, peopled by those who understand and are sympathetic, appreciative, and enthusiastic about symphony orchestras, symphony music, symphony

musicians, conductors, composers, and administrators.

Inspiration came from being able suddenly to identify individual efforts with those of people from all parts of the country; from seeing that nationally known leaders in many areas of the music world likewise came to give of their knowledge and to learn from others. Inspiration came from renewed proof and realization that one orchestra in one community is part of a great whole—that the cultural significance and achievements of the whole are infinitely greater than the sum of the component parts.

Proven Worth

This regeneration of faith, optimism, and confidence, backed up (as it is) with the tools—facts and know-how—is durable. It hangs on long after the League's special days in June are gone. It's of proven substance rather than merely hopeful theory.

Lyman Wiltse, conductor of the Tampa Philharmonic expresses it as follows:

Attending the 1954 national convention of the League brought mixed feelings to me because I not only have seen the rapid growth of the organization, but also have a small part in the movement. There was an atmosphere of sureness of purpose about those in attendance this year. Even in the informal exchange of problems small and large, irritating and challenging among conductors, managers, and members, there was never an admission of any insurmountable difficulty.

As a veteran of a number of League conventions, it is my opinion that the most effective way to solve one's own problems is to exchange experiences with other League members in informal fellowship. Within a period of a little over an hour, we were informed about the work of ten orchestras and, perhaps, contributed something worthwhile to others at the convention reception given by the Springfield Symphony. Our experiences in fellowship could be multiplied by the number of those in attendance.

What tremendous growth the League has had since the first convention I attended, in Charleston, West Virginia, in 1948! (I think about 40 or 50 people were there.) I am convinced that the vision and untiring efforts of the League's leadership have made the organization the most far-reaching

and most vital force to music in the United States today. Its widespread effectiveness has made possible concerted effort in the symphony movement. Each year the convention is living proof of this cooperative spirit.

It has been good to see the older, longer-established orchestras join hands with the smaller, newer organizations. The addition of the Musicians' Workshop has been a fine thing though it presents a problem to those who want to be "in" on everything. Conductors who wish to profit by observing the teaching of the fine array of outstanding instructors sometimes had to make a choice of where to be at a given time, in spite of the thoughtful scheduling of events.

The general opinion seemed to be expressed very well by Louis O'Connor, president of the Fort Lauderdale Symphony, when he said that League membership and participation in conventions, for inspiration and know-how, are worth ten or even a hundred times more than the modest membership fee.

Although these observations are valid for both the national convention and the west coast conference, each meeting had its own overtones. Among national convention delegates were many who had attended several conventions, and at times the Springfield activities had some of the aspects of a college home-coming, a quality that quickly established a free and easy relationship for the entire gathering.

Say, how much money did you lose on that concert I warned you would be a dud? Do you think my orchestra really could play that overture as well as yours did? How did that oboist I told you about work out? Could we borrow your copy of that symphony? These and thousands of other questions, in their very asking evidenced faith, trust, respect, and intimate knowledge of one another's activities, hopes, and frustrations.

West Coast Meeting

The League's west coast conference brought together for the first time most of those in attendance. Of necessity, the western conference delegates had to take those first steps (taken nationally ten years ago) of getting acquainted with one another personally, of discovering common bonds of interest and mutual problems, of finding that advice could be sought, and—most important of all—of discovering that symphony

orchestras are not mutually competitive but are mutually helpful.

The only true evaluation of the validity of the expenditure of 2,500 man-days and \$60,000 in these efforts will come during the year in terms of improved orchestra work, greater financial stability, and greater service to the cultural needs of individual communities.

To date, the balance sheet on orchestras as a whole at the end of each season has proved the worth of League conventions, conferences, and activities. The balance sheet for the 1954-55 season is confidently awaited in the staunch belief that it too will show solid progress in artistic standards, better orchestra financing, larger audiences for symphonic music and related cultural activities, and more skilled administration of orchestra organization.

▲▲▲

Quiz Solutions

SAXOPHONE QUIZ

SOLUTION: (Page 67)

S
GAR
TAXIS
GALOCHE
SAXOPHONE
RICHARD
SHORE
END
E

ANSWERS TO OPERA

QUIZ: (Page 74)

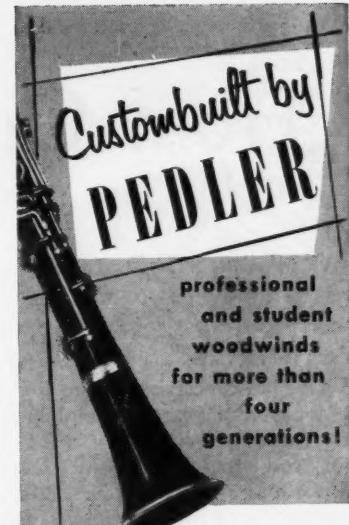
1-11	5-16	9-8	13-2	17-7
2-12	6-20	10-14	14-18	18-17
3-4	7-10	11-13	15-5	19-15
4-9	8-1	12-3	16-6	20-19

NEW FACES

(Continued from page 5)

now a member of the University of Wisconsin's vocal staff. . . . Teaching organ at St. Olaf College, Northfield, Minnesota, is Raymond Boese, graduate of the University of Redlands in California.

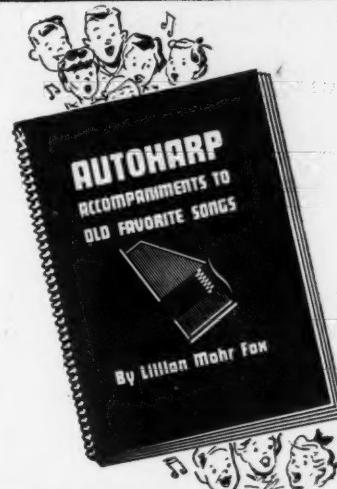
Adele Marcus has been appointed to the piano faculty of the Juilliard School of Music, according to an announcement by the school's president William Schuman.



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From Our Readers

Editor,
MUSIC JOURNAL:

I have been receiving MUSIC JOURNAL for over a year now and have neglected to tell you how much I enjoy this practical magazine. I appreciate the pointed articles, short enough to read in one sitting. I am also grateful for the seasonal material printed for a few months in advance, so that one can make use of the material in his planning. The suggested school and church programs have been very useful. I hope that you continue to publish more of these.

If there is space for a musical cartoon now and then, I think that teachers would find it interesting for their bulletin boards.

EUNICE THOMPSON
HIGH SCHOOL MUSIC TEACHER
ST. PAUL, MINNESOTA

Editor,
MUSIC JOURNAL:

Please send a copy of the August issue to the Rector of my parish who is extremely interested in trends in Church Music and to another clergyman who is on the Commission on Music of the Diocese of Maryland. The August Issue is one of the best issues of your magazine I've seen although I've liked all the other issues too since 1950!

RICHARD M. BABCOCK
ORGANIST AND CHOIRMASTER
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BALTIMORE, MARYLAND

Editor,
MUSIC JOURNAL:

I am completely fascinated by your very fine magazine. I find it very informative reading for both me and my students.

In one of your back issues, Decem-

ber or November 1952, you gave some information about the "Singing Christmas Tree," I would appreciate a back issue with this information.

S. A. McDONALD
203 LINCOLN STREET
BELMONT, NORTH CAROLINA

EDITOR'S NOTE: The Christmas tree article has been mailed to Mr. McDonald. Any readers desiring a reprint of this or of the Christmas Carol Service which was published in MUSIC JOURNAL two Christmases ago, may receive it by writing to us.

CROSSWORD

(Page 77)



SPECIAL BOOK SECTION

Coming in October

An entire section will be devoted to listing books which have been published about music and musical subjects within the last five years. Over 200 publishers are helping compile this comprehensive list which will include more than 500 titles.

Articles about books by leading authorities in the music field will also appear in this special section.

Here are some of the categories represented:

History of Music
Music Teaching
Musicology
Psychology of Music
Vocal Music
Opera
Theory
Music Appreciation

Reference and Handbooks

Children's Music
Dance
Folk Music
Song Collections
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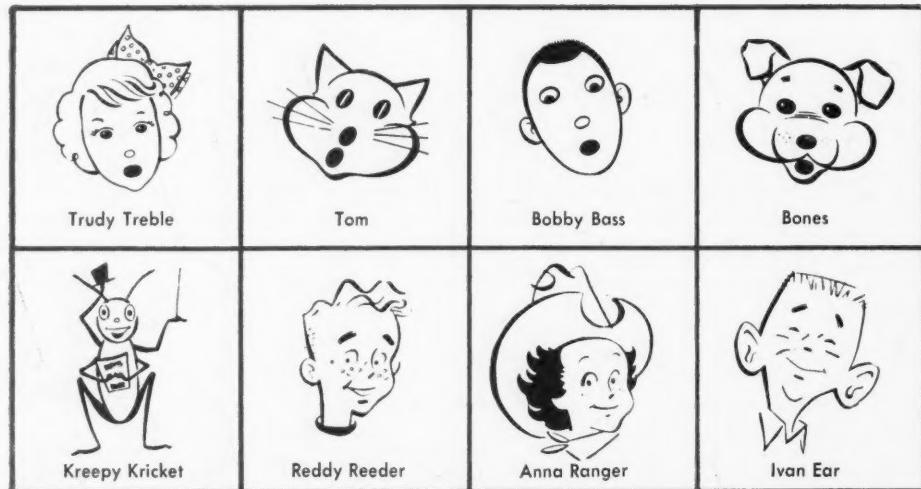
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